"SHALL I COMPARE THEE TO A SUMMER'S DAY?": INTRALOCUTION AND THE TEACHING OF RENAISSANCE POETRY IN TAIWAN

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Abstract

This thesis examines the educational role of English literature in Taiwan and proposes a method of reading and teaching English Renaissance poetry for Taiwanese students and teachers. Based upon the idea of integrating literature and language, this thesis suggests a stylistic approach to reading as well as interpreting literary texts.

The thesis will argue that the prevalent communicational features of Renaissance poetry will, during the reading process, allow Taiwanese students to explore the interaction between the poetic speaker and the addressee before considering the relationship between the poet and the reader. Thus, as a reader of Renaissance poetry, the student can carry out an individual communication with the text.

This proposed method for teachers of Renaissance poetry in Taiwan is predicated on a selection of "manageable" texts which should enable students to understand the use of language before they embark on further interpretation. Within the thesis there will be examples of various text analyses that are intended to guide students in constructing their own reading strategies. This, in turn, will lead to a broader interpretation of text and context.

By demonstrating the accessibility of the proposed reading and teaching method, this thesis aims to promote a pedagogical development for both the teaching of a specific genre and for other types of literary texts encountered in the classroom.

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Chapter 1

Introduction

> We live and work in an environment where communication has become an over-used catchword. In the era of mass communication, the age when there is a world language and that language is English, techniques of language teaching have tended to concentrate on *how* to communicate rather than on *what* to communicate *about*. Some element of communicative ability is inbuilt in humanity, and the desire or necessity to learn English reflects a wish to reach some level of communicative competence in the target language. Yet one of the most constant complaints of language learners and teachers is the lack of successful communication, often at the most basic level. (McRae 1991: 1)

1.0. The questions and the setting

Human society can never develop without communication. As language renders a means to communicate, cultivating language skills is important in education. Accompanying the globalisation in recent years, enhancing the learning of a second language, especially English, becomes a tendency in many countries. As the rapid growth of Teaching English as a Foreign Language has gained prominence in Taiwan, so too has the study of theory. However, although learning English is supposed to help Taiwanese people improve their communicative ability, does English education in Taiwan actually promote the notion of communication? Also, how practical is the teaching of English in Taiwanese classrooms?

The question of communication is becoming much more pertinent where the teaching of literature is concerned. Literary texts in English can be completely foreign to Taiwanese people. Apart from teachers and

students inside English departments at universities, only few Taiwanese people would encounter English literature and enjoy reading literary texts. Even in the literature classroom, there are still several problems. How can a commonly adopted method of teaching English be applied to "literature"? What will happen when a Taiwanese student reads a literary text? Does interpreting a text with some recognised features make any sense to Taiwanese readers? And how does reading a literary text help to communicate?

What concerns a Taiwanese student about reading a literary text is whether he/she can read it "adequately". This concern, it would appear, can only be alleviated by the teacher. In such a situation, the meanings—whether explicit or implicit—contained within the text but usually provided by the teacher are, for the student, "answers" which should be memorised for examination purposes.

As meanings can in effect be revealed through the use of a variety of interactive techniques, students are severely disadvantaged and thus prevented from becoming independent readers. Though the teacher should instruct students in a suitable methodology to counter this problem, in my opinion, this is *not* happening.

1.1. Aims of the thesis

This thesis will attempt to answer some of the questions that I have raised. I will propose that in reading activity, a kind of communication occurs between the reader and the author. In other words, by engaging with the words in the text, the reader is invited to engage in a literary

dialogue with the author. Although reading is a dynamic process, depending on the background and how and where the text is situated, readers' responses vary. Subsequently, the communication differs not only from person to person but also from different time to the same person. Criticism of a text should never be predicated on the notion that just because it is part of an accepted "canon", it is necessarily good or profound; nor should any reading that is considered effective be accepted as being valid. This thesis will not claim to offer one specific analysis of reading a text. Instead, my aim is to investigate how a communication is carried out. Bearing this in mind, I will suggest that the analysis of the communication can be applied to the communication occurring in the classroom. By integrating different levels of communication, I will propose ways in which students' communicative skills can be developed. In this sense, students should be alert to assumptions hidden within traditional teaching methodology.

My aim to enhance students' communication could be fulfilled if three commonly recognised aspects of a communication are re-considered. These areas I mention are, in fact, the three main trends in literary criticism: author-oriented, reader-oriented and text-oriented.[1] In the history of literary criticism, the author-oriented focus was dominant up until the early twentieth century when it was overtaken by the reader-oriented approach (cf. Eagleton 1996: 64 ff.; Selden, Widdowson and Brooker 1997: 47 ff.). Text-oriented criticism, meanwhile, emerged

[1] For other definitions of these three approaches, cf. Pope's distinctions of "addresser-centred", "addressee-centred" and "message-centred (referential and textual) emphases" on "subjects/agents" (1995: 50), and Brooks' "the three R's of criticism: criticism focused on the reader, on the writing, and on the writer" (1971: xii-xv). Cf. also Robson and Stockwell's discussion of "the reception of meaning" (2005: 26-29).

with the growth of linguistics as a field of study (cf. Eagleton 1996: 79 ff.; Selden, Widdowson and Brooker 1997: 29 ff.). Although a case can be argued for each one individually, these three groups are well-nigh incompatible.

For the author-oriented critics, the author decides or prescribes the meaning(s). This is what Eagleton names "the Great Man theory of literature" (1996: 41). While some author-oriented critics emphasise the biographical background or, by extension, the historical background of the author, others focus on the psychological perspective of the author or use as their starting point the assumption that to understand the text is to understand the author.

By contrast, at the heart of reader-oriented criticism is Barthes' assertion that "the author is dead" (1977: 142-48). For reader-oriented critics, the reader is key to interpreting the text, as they believe that the reader can decide the meaning of the text. Thus, any study of the author, whether it be biographical, historical, psychological, or personal, is replaced by an equivalent study of the reader.

The third area, text-oriented criticism, helps in constructing a theory which consolidates the status of language at the expense of the author and the reader. In other words, the text *has its own life*. Even if text-oriented criticism includes a description of the style of the author and a consideration of the reader response, at best it treats the author and the reader as two language machines: one to encode and the other to decode (cf. Harris 1998: 20-22).

None of these approaches appears to give complete answers to each of the questions and I shall return to these various kinds of criticism

in the next chapter. Self-evidently, a reading cannot actually happen without the author, the text and the reader. In spite of it being possible to put the actual author aside, reading activity always has to retain an implied author in the text. The reader not only reads the words but also imagines the mind of the author by trying to gauge the emotional impact of the text. Hence, a communicational approach to literature is required to integrate all these elements and the idea of communication, though employed in many places, will be defined in more detail in the second chapter in order to distinguish its use in this thesis from other applications.

1.2. From teaching to reading

Several years ago, when I was teaching Shakespeare's 'Shall I compare thee to a summer's day?' in Taiwan, I asked the students whether they had thought about why the poetic speaker compares the addressee to "a summer's day". It turned out that the students took Shakespeare's famous line for granted and had never considered that when applied to the context of Taiwan, 'Shall I compare thee to a summer's day?' becomes suddenly awkward or at least ironic. Although the summer in Taiwan is hot and humid, students seemed to have assumed that "the summer" in this sonnet must be pleasant and comfortable. Seemingly, they had never tried to distinguish between the summer seasons in Taiwan and in England. Since that class, I have often thought about what Taiwanese students would learn from reading a sonnet like this one. If Shakespeare's sonnet is meant to be a "love"

poem, how would a Taiwanese student observe the speaker's emotion or passion in the text?

My own experience of being a student at university in Taiwan was that after reading this sonnet in the classroom, Shakespeare was taught as a great and important figure in English literature. By assuming this "fact", our interpretation of 'Shall I compare thee to a summer's day?' should follow established literary criticism and reach the same "conclusion" expected by the teacher. This, we were given to understand, was the right way to pass the relevant examination.

However, when I had the opportunity to read the sonnet by myself, several questions emerged. For example, "what is the poem about?" actually begged another question, "how can the poem be like that?". How is a summer's day compared by the poetic speaker? Does the speaker successfully express what he/she wants to communicate, in any way that he/she means to be? It was the "how" more than the "what" which encouraged me later to continue my study of Renaissance poetry.[2] All this prompted me to think about how Renaissance poetry affected me as a Taiwanese student and how I, as a Taiwanese reader, could participate in the reading and the interpreting of the poems by myself. Unfortunately, the classroom failed to offer any answer. In fact, the limitations imposed upon me in the classroom made it difficult for me to go further.

[2] As Birch states, "analysing text is an activity which is concerned with understanding *how* a text means, not with *what* a text means" (1989: 21).

1.3. From language to literature

My experiences in both teaching and learning led me to question the conventional teaching methodology used in Taiwanese classrooms. Although issues concerning the teaching of English literature and English language have received a lot of attention in recent years, the integration of literature and language is still ignored and rarely discussed.[3] In Taiwan, it is commonly believed that literature is superior to language. While studying English literature is usually "respected" and considered as an advanced technique, learning English language is considered as comparatively "trivial". In my opinion, however, this relationship between language and literature is problematic and must be challenged. While English departments in British universities have been exploring how to integrate either discipline, equivalent institutions in Taiwan have yet to show themselves to be receptive to any kind of similar union (see 2.1). In this thesis I will attempt to address this issue and challenge some of the assumptions that underlie a current popular English literature pedagogy which not only ignores the significance of language teaching but also frustrates the students as well as new teachers. The commonly accepted traditional education environment that I refer to is described by Widdowson:

> What tends to be taught is some critical orthodoxy, a set of ready-made judgements for rote-learning rather than strategies of understanding which can be transferred to other and unknown literary works.

[3] For different teachers' experience, cf. Nelms and Zancanella (1990: 34-48). For issues of the teaching of English literature, cf. for example, H. Chang 2005: 48-62; Y. C. Chang 2005: 32-45; Lee 2005: 185-93.

> Instead of being guided towards techniques of individual interpretation students are often provided with other people's interpretations so that the study of literature becomes identified with the study of literary criticism and commentary. (1975: 74-75)

With this in mind, I intend to find another way of working with literary texts. This in turn will lead to a discussion of how an alternative can provide a more productive base for Taiwanese students to carry on their studies in both English language and English literature. Thus, my issues align themselves to McRae's statement about the conservatism of some classroom teaching in which the concern is "for the kind of reading that *every* student can do, and that, unfortunately, many are never encouraged to do" (1991: 18).

1.4. Significance of the research

While my study is about reading and teaching Renaissance poetry from a practical point of view, it nevertheless remains in the theoretical debate, though without empirical data. While I will present a personal and what I believe to be an innovative point of view in the area of Renaissance poetry, I do not intend to limit my analysis to the reading and teaching of literary texts. However, a further development of my argument and its application requires a more detailed arrangement of both the English curriculum and the examination syllabuses, as well as a wider collection of data about the actual experiment of the approach. My specific focus, then, is on Renaissance poetry and I will concentrate on drawing together what I consider to be some of the more distinctive

communicational and pedagogical aspects of reading and interpreting the texts. In addition, I will seriously consider some of the consequences which arise out of text analysis.

This thesis is written with the needs of a broader readership of Taiwanese students in mind. Also, my study should be viewed as a response to the way that certain important areas of study have been neglected and a reaction to an environment which places insufficient emphasis on the text. What will be clear is that I want to explore not the uniformity, but the variety of the language (with reference to vocabulary, inference, gender, style and epoch, etc.) used in poetic texts. Hence, my purpose is to acquaint Taiwanese students with advanced linguistic perspectives.

Questions will be raised concerning appropriate ways in which Renaissance poetry can be integrated with the study of language and how this integration can contribute to teaching. Although of course there are some questions that will remain unanswered, the fundamental aims of this study are, firstly, to provide easily accessible interpretative skills and approaches which have infinite possibilities for extension; secondly, to provide an impetus that will encourage students to develop their own readings and interpretations; and thirdly, to enable students to carry out their communication with the texts.

1.5. Scope of the research

The present situation in Taiwan is that, unlike those in the United Kingdom or in the United States, university students in the English

departments are required to read Renaissance poetry even though they are not familiar with the historical and cultural background of the Renaissance. It will be, for instance, fascinating for them to understand how popular Shakespeare is among English people (cf. 7.4.1). As I will discuss more in 2.1, what Taiwanese students are actually good at is English the language, especially the grammar. It can be argued that before Renaissance poetry is arranged in the curriculum, Taiwanese students should learn more about the English history and culture, as what has been done in the Western countries,[4] instead of a quick input of the contexts while the texts are supposed to be read. However, to take rhetoric as an example (see 3.1.3 and 7.5.2 for further discussion of rhetoric), students in the Western countries need to learn rhetoric from their schools, but no students in Taiwan are taught rhetoric until their first year in the university. In respect of the fact and the time, it is, for the present situation, sensible to motivate students with reading the texts first and exploring the contexts later. Otherwise, what students can obtain, or actually are forced to accept, about the contexts would be incomplete and therefore would likely be misleading. This thesis is based upon this assumption that in the current adopted curriculum in Taiwan, by making the required courses more accessible, students can be guided to read the texts and construct their own reading contexts (see especially 3.2.3, 6.3 and Chapter 7). It would be a fundamental revolution of English education in Taiwan if Renaissance poetry should only be taught as what has occurred in the Western countries.

[4] A further question about this is to ask whose definition of history and culture should be referred to. See Yang (2005a) for the idea of "historicity".

While bearing Taiwanese context in mind, this thesis sets out to discuss the particular needs for Taiwanese students. Although the approach that I employ will focus especially on Taiwan, it does not exclude its possible application to other countries or different education environments.[5] Although it is beyond the scope of this thesis to investigate the likely similar situation in other places, I believe that the proposed reading strategy and teaching methodology can be referred and applied when further research is carried out. As I mentioned in the last section, empirical data will be helpful to prove further about my theory and my suggestion. Nevertheless, this is a theoretical study. What I want to demonstrate is that there is an alternative way of reading and teaching Renaissance poetry in present Taiwanese classrooms.

1.6. Overview of the thesis

Based upon the assumption that what a student reads and how a student is taught can combine to reveal the nature of communication, this thesis will provide analyses of selected Renaissance poems. In Chapter 2, I will discuss the background of this study and bring the integration of language and literature to the teaching of Renaissance poetry. Furthermore, I will match theoretical debates with other approaches to literature and language, in order to provide a context for my discussion in the following chapters.

The concept of literature as communication will be elaborated on in

[5] Cf. for example, Brumfit and Benton (1993) for a world perspective; C. J. Brumfit (1993) for examples of different countries; Thompson (1996) for European perspectives.

Chapter 3. By defining textualisation as contextualisation, I will explain why I chose intralocution as the starting point for my analysis of the process of reading Renaissance poetry. In Chapter 4, the reading practices adopted to access poetry are constructed in light of the positions developed in Chapter 3. Analysis of individual poems will be carried out in Chapter 5, where I shall group the selected poems according to the different intralocution that the poems contain. In Chapter 6, I will discuss the types of the poems not selected, plus two poems that can go beyond the analysis of intralocution. A recontextualisation will be evident in Chapter 7, where I will try to chart some of the potential developments as well as demonstrating that intralocution is a basis for further development of various interpretations. I will conclude by proposing that teaching Renaissance intralocutory poetry equates with the need of Taiwanese students to communicate in English.

Ultimately, this thesis sets out to provide an alternative theoretical perspective on reading and teaching Renaissance intralocutory poetry in order to develop a feasible teaching method at some point in the future.

Chapter 2

Background of the study: theorisation

In this chapter I will first discuss what is required when teaching English literature by going briefly through the education environment in Taiwan. Then I will examine Taiwanese students' views on reading poetry to develop ideas about how Renaissance poetry can be taught in Taiwanese classrooms. By looking into the relation between literature and language in the third section, I would like to build on the background of my theorisation in this thesis and demonstrate that a stylistic approach to the analysis of the literary texts can be accessible to both Taiwanese teachers and students. At the end of this chapter, I will have linked the readership in the classroom with the notion of communication which I will explore more in the next chapter. To bridge the relationship between the analysis recommended in this thesis and future interpretations of Renaissance poems, I will suggest a communicational approach to the whole process.

2.1. Teaching English literature in Taiwan

Methods of teaching English literature in both the United Kingdom and United States have undergone numerous changes over the years in an attempt to establish a truly satisfying model.[1] For native English teachers, as Carter points out, the conventional way of teaching

[1] For the teaching of English literature, see especially Carter and Long 1991; Corcoran and Evans 1987; Engell and Perkins 1988; C. Evans 1995; Griffith 1987; Hackman and Marshall 1990; Showalter 2003.

literature has its problems:

> For many years now English literature study has occupied an uncomfortable place in the pedagogy of teaching English as a foreign or second language. ... It has often been seen as an optional extra, offering a limited access to some great names, or a "way in" to discussing aspects of English history or culture. From a linguistic viewpoint the argument is often that literary language is so remote from everyday usage that the student can derive little of practical value from contact with literary texts. After all, learning chunks of Shakespeare or even quotations from modern novelists can hardly enhance students' communicative abilities. (1982: 11)

For teachers of English literature in Taiwan, the dilemma in the classroom is even more prominent and this situation seems rather similar to the teaching of literature in China described by Qian:

> In teaching literature in English to EFL learners, the teacher often finds himself caught between the necessity to explain the individual language points at the lexical, grammatical and syntactical levels to help the students understand the literal meaning of the texts and the fear that such explanations, when excessive, could divert the students' attention from those concerns that are traditionally thought to be literary and are therefore not to be forgotten in a literature class. (1993: 143)

Generally, most Taiwanese students belong to two categories: those who are interested in (English) literature but lack literary background, and those who view (English) literature as irrelevant to their ordinary lives. The traditional way of teaching literature is to assume that students' language capability has achieved a certain level, and that what

students need to learn is the literary context.[2] However, the fact is that students have problems in digesting background knowledge of English culture and history. As McCarthy and Carter state,

> It is impossible to teach in detail about the literature, the culture or ideologies of the societies which use the target language. There is neither time nor curricular space to allow this. What can be taught is the procedural ability, the ability to learn how to learn such things, the capacity for interpretation and inference in and through language. (1994: 165)

Unlike English native speakers, Taiwanese students are daunted by the prospect of having to familiarise themselves with a foreign language and culture. For this reason, a climate of resistance can arise in the classroom, which, as Maley suggests, means students are not capable of participating in the learning process:

> For it [the traditional approach] be successful we have to assume that students have already attained a level of competence in the language, and familiarity with the literary conventions, which will allow them ready access to literary texts for this purpose. In fact, with very few privileged exceptions, most EFL/ESL students are nowhere near competent enough. (1989: 10)

Admittedly, the deficiency of language capability and of literary background causes problems. When a teacher of English literature fails to get the students to cooperate, the teacher too becomes disenchanted and the courses become boring and fruitless. Yet literature is supposed to inspire its readers and attract their interest, so should not literature courses be able to achieve this effect. I will deal with this problem and

[2] For traditional ways of teaching literature in Taiwanese universities, see Albano 2001; H. Chang 2005: 48-62; Lee 2005: 185-93; Penzenstadler 1999: 36-39. See 2.3.6 for further discussion of traditional approach in Taiwan.

attempt to find a workable solution, albeit in a theoretical way.

2.1.1. What is literature?

The difficulties faced by teachers of English literature in Taiwan are mainly caused by the problems students have in approaching literature. In order to facilitate this situation, a teacher should reconsider the cultural context of Taiwan and exhibit an understanding of what students need within the classroom environment. In her research on why Taiwanese students dislike literature classes, Liao discovers that "When students were asked to state their reasons for disliking literature classes, the majority of them said the language used in literary work is too difficult" (2004: 80). With Liao's example in mind, a teacher should tackle this problem at the outset of the course by explaining to students the difficulties they are likely to face.

Students should not assume that literature is an unreachable object which exists outside their learning capacity. There is a need to make literature or the prospect of learning it attractive. A certain ambiguous "significance" evoked by literature usually gives many Taiwanese students a rather negative impression that literature is abstract and inaccessible.[3] Thus, this preconception tends to discourage students from studying literary texts. Clearly, as Eagleton argues, this apparent apathetic attitude toward literature is not confined to Taiwanese students:

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[3] See Verdonk 2002: 16. Cf. also "negative attitude towards poetry" in Hanauer 1997: 10.

> The reason why the vast majority of people read poems, novels and plays is [that] they find them pleasurable. This fact is so obvious that it is hardly ever mentioned in universities. It is, admittedly, difficult to spend some years studying literature in most universities and still find it pleasurable at the end: many university literature courses seem to be constructed to prevent this from happening, and those who emerge still able to enjoy literary works might be considered either heroic or perverse. (1996: 166)

How, then, can teachers make students receptive? Vendler believes that the teacher's enthusiasm for the subject should be transferable:

> We owe it to ourselves to show our students, when they first meet us, what we are; we owe their dormant appetites, thwarted for so long in their previous schooling, that deep sustenance that will make them realise that they too, having been taught, love what we love. (1988: 25)

Perhaps a more imminent question is *how* a teacher can promote their love of the subject to the students. Although literature can be "what we have loved", a teacher must be capable of building on that in the classroom. As Vendler points out:

> We love, we must recall, two things centrally: one is literature, but the other, equally powerful, is language. ... We have given too little thought to the teaching of the language of literature; it is a separate language, with its own rules. (1988: 19)

In this sense, *what literature is* does not seem so important as *how literature is studied.* It is the "language of literature" that a teacher should explore and teach students.[4] In the words of Eagleton, "Literary studies ... are a question of the signifier, not of the signified" (1996: 175).

[4] See 2.1.2 and 2.3.1 for further discussion of the relationship between language and literature.

What Eagleton defines indicates that "literature" cannot remain merely as "the signified" but should be explored as "the signifier".[5] A holistic tradition of literature, therefore, as Jauss argues, "is a dialectic of question and answer that is always kept going—though this is often not admitted—from present interest" (1982: 65). In Taiwan at the present, the question of "what" should become the question of "how". In other words, how one approaches literature decides what literature *is*.

2.1.2. Language in teaching literature

Though the "how" is related to language in literature, it does not necessarily claim that Taiwanese students learn literature to merely improve their language ability. The power of language shown in literature provides the reader with a threshold to a bigger domain and, more importantly, it motivates the students to study the subject (cf. M. H. Short 1988). This relationship between literature and language is discussed by Widdowson:

> ... literature, and in particular poetry, has characteristics as a use of language which make it especially well qualified to assist in this enterprise [of language teaching]. (1989: 51)

Moreover, the teaching of English is closely related to this integration of literature and language. The aim of teaching, as McRae claims, is

> ... to help students become better readers of the world they live in. *Not* to become literary critics (that might be the aim of a course in criticism), nor teachers, nor linguists, nor translators, nor historians. Better, more aware readers—a simple, but profound aim. (1991:

[5] Cf. "the escape of signification" in Griffith 1987: 40-55.

11)

This applies especially to Taiwanese students, who, in common with other non-English speakers, need to learn how to communicate with people from all around the world:

> Knowledge of use and usage, awareness of L1 as well as competence in L2, the ability to apply language learning to a range of practical, cultural and social context, are all vital elements in the overall linguistic development of any learner. (26)

If literature remains at a "higher" level, it loses its power to speak to Taiwanese readers. As M. H. Short writes:

> ... it was noticed that older forms of literature presented difficulties because the English involved was not that which the students were being taught in their language classes. But it also came to be assumed that even twentieth century texts presented unreasonable difficulties in any case because of the *deviant* nature of the language that occurs in literary texts. (1986: 153)

Teachers should be instrumental in building up the students' confidence which would reduce the resistance level when confronting language. This in turn should give students greater insight into the language's communicative potentiality.

2.1.3. Education context

As I suggested previously, problems in teaching English are universal and do affect native speakers. Ways of teaching English have been widely discussed (cf. Gilroy and Parkinson 1996). However, even in the context of the United Kingdom, there exist some difficulties in the

classroom. In this respect, I agree with N. Jones, who writes:

> ... the reader/viewer is afforded an often dizzying choice of codes and allegiances. In such a culture, the meanings which may attach to an object or a work are inevitably complicated; perceptions may range from a comfortable familiarity of signs and assumptions, to a sense of dislocation and bewilderment. Most difficult for the teacher, perhaps, are those cases in which an apparent continuity of language obscures real differences of usage or association. The historic and continuing promiscuity of the forms of English, both within and beyond the United Kingdom, is evidently a factor. (1990: 160)

How, then, can Taiwanese students cope with this language problem? A sensible way for students to approach literature is to start with the text. In the classroom, a teacher should be able to guide students in analysing texts and encourage students to be imaginative in their digesting the language in the text (cf. Richards 1960: 9-23). Any examination of the text by students should aid their contextualisation. As Zyngier states, "education is a practice of freedom aiming at cognition, not a transferral of information" (1999: 31) and any text taught in the classroom needs to be open to reconstruction.

A context is related to the origin of the messages that exist within the text and would include the historical, cultural and social background. Furthermore, the biographical background of the author should be taken into consideration. Context, though, can be problematic, for, as McRae argues, it is the reader who decides this context:

> ... when information about the text is given *before* the reader has the chance to experience the text for him- or herself, it gets in the way; it impedes direct interaction, conditions the reader's reactions and

> responses, destroys the innocence of reading. (1991: 121)

When this happens, context is of little help to the student's reading and interpretation, though, on the other hand, context is associated with the reception of messages included in the text. In the classroom, it is the teacher who recognises the students' understanding of the context, and it is the teacher who is able to raise the students' awareness. In order to foreground context, the teacher's responsibility is to choose appropriate background information which though reflecting the teacher's bias, provides a contextual starting point. However, in order to let students develop their own contextualisation, teachers should begin by focusing their teaching on the text itself and any holistic view of the context should be put at the later stage of reading process (see 3.2 and 7.1). The present situation is, as Zyngier describes, rather authoritative than democratic in the classroom:

> ... students may be able to discuss historical and theoretical methods of interpretation but may not know how to discuss the particulars of a text. The reason for this is that most literature courses are content-oriented. They tend to focus on socio-historico-biographical facts, to teach literary conventions, or to apply literary theory to texts. ...
>
> As a result of this situation in the teaching of literature, students do not develop ways of looking through a text, and find it difficult to produce relevant and pertinent interpretations. Paraphrasing critics and teachers for lack of alternative (or for guaranteeing acceptance) becomes a widespread practice. (1994: 98)

Therefore, I want to argue that what we need in Taiwan is a communicational approach to teaching literature which, in my opinion,

would help the teacher and the student communicate.[6] A teacher does not provide any preferred readings for student but helps the students to find ways of reading.[7] To achieve this, language within literature plays a key role.

2.2. Teaching Renaissance poetry[8]

The communicational approach mentioned in the last section can be especially applied to teaching Renaissance poetry, as the concept of communication, either abstract or actual, is practised outside and inside many Renaissance poems.[9] In these texts a speaker or persona is employed to address a particular addressee. This characteristic of addressing renders a fictional communication in the text; thus when the reader attempts to interpret the text, the communication with the text realised by the reader is intertwined with the inner communication which is between the speaker and the addressee. By connecting the language

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[6] This communicational approach, however, is not exactly the "communicative approach" adopted by Widdowson (1978) in his *Teaching Language as Communication* and other subsequent works. While Widdowson puts an emphasis on the ability to communicate in language teaching, I want to discuss features of communication in literary texts and see how they can be applied to teaching literature. For this reason, the definition of "text" in this thesis is basically related to "literary texts", especially to "poetic texts" and not as what Pope defines it as an "any more or less cohesive communicative act which involves a substantial verbal component and is in some way recorded (on paper, plastic, electronically, etc.)." (1995: 3) However, an application of my approach from "literary texts" to "non-literary texts" will be suggested in Chapter 7. For the relation between literature and language, see 2.3 and for a further discussion of literature as communication, see Chapter 3.

[7] Although Scholes' statement, "we must stop 'teaching literature' and start 'studying texts' " (1985: 16), sounds radical, he does point out the need to rebuild a teaching method which centres on "texts" and not on documented theories.

[8] Renaissance poetry in this thesis refers to the poetic texts from sixteenth to seventeenth century England.

[9] According to Brooks and Warren, poetry "is a kind of 'saying' " (1976: 1). In this view, the communicational approach proposed in this thesis can be further applied to all kinds of poetry, in addition to Renaissance poetry. See 8.4 for this prospect.

of the poems to the exegesis of the texts,[10] this communicational approach lends itself to the teaching of Renaissance poetry. Moreover, from the discussion of the communication in the text and the communication that occurs during the reading process, this approach helps to develop a mode of communication in and out of the class.

2.2.1. Poetry as a "difficult" genre

Poetry is usually considered as a special literary genre. In 2.1.1, I argued that, according to Eagleton, literature is about the "signifier", rather than the "signified" (1996: 175). Poetry, as Easthope claims, while distinguishable from other literary genres, particularly "accords precedence to the signifier" (1983: 17). For most readers, poetic genre is a special kind of literary form (cf. Bradford 1993: xiii). Thus, while discussing what a poem is, Thorn argues:

> We read poems (or should) in a way which is quite different from the way in which we read other texts, because in the case of other texts it is the imposition of one, and only one, meaning that is important. Learning to read a poem is not a matter of learning to pay attention to the repetition of linguistic forms, phonological, lexical, or syntactic. It is a matter of learning to hear what normally we must be deaf to; the inexhaustible ambiguity of utterances. (1991: 289-90)

It is this notion of "reading between the lines" (cf. Wallace 1992: 59) that the reader find most unique to poetry and, because of this "inexhaustible ambiguity" in a poem, the reader may find it "difficult" to understand.[11]

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[10] For an analysis of theories of language in the Renaissance, see Waswo 1999: 25-35.

[11] For the notion of "difficulty, see Dias and Hayhoe 1988: 43-44; Fleming 1996: 37-43;

Given that poetry is considered a difficult genre, it is even more appropriate to apply the communicational approach in the reading as well as the teaching. According to Verdonk, the language of poetry is both "different" and "creative":

> ... poetry does not make direct **reference** to the world of phenomena but provides a **representation** of it through its peculiar and unconventi[on]al uses of language which invite and motivate, sometimes even provoke, readers to create an imaginary alternative world. (2002: 12)

However, owing to this "difference", poetry can also be "difficult" in the sense that its impact can be lessened because of its very structure compared to other forms of literature. Consequently, as Matterson and Jones describe, students tend to shy away from poetry in the classroom:

> ... some students often had difficulties in approaching poetry and were often hesitant about how to read, understand, evaluate and write critically about it. (4)

It can get worse if a teacher of poetry fails to encourage a positive environment for learning as students will become disinterested and resistant to study. As McRae points out:

> Many language teachers shy away from using poetry, perhaps largely because of unfamiliarity with the pleasure of poetry, and deeply-rooted feelings that poetry is Literature at its most literary. Students may feel much the same; with the result that poetry and language teaching seem quite simply not to go together. (1991: 80)

While stating that poetry can be considered "an optional extra rather than an integral part of the language programme", Maley and Duff also suggest that, as well as being a mode of language,

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Hanauer 1997: 8-9; Maley 1996: 104-05; Protherough 1986: 124-26. For the idea of "ambiguity", see Empson 1947.

> Poetry offers a rich resource for input to language learning. As such it is at least as relevant as the more commonly accepted types of input (e.g. contrived dialogues, isolated texts for reading comprehension, simulations, etc.). So, it should be given at least equal weight. (1989: 7)

When it comes to learning language in the classroom, Maley and Duff propose that

> ... if poetry is integrated with other forms of language, and thus demystified through a "hands-on" approach, students will come to an understanding of what is special about poetry as a mode of language use. And to the further understanding that it is no more "special" than any other forms of language (e.g. sports reports, advertisements, labels, etc.). (ibid.)

For Maley and Duff, poetry contains very practical materials for foreign language learning. In addition, the advantages that can be gained from teaching poetry include "universality", "non-triviality", "motivation", "hands on", "ambiguity and interaction", "reactions and personal relevance", "memorability", "rhythm", "performance" and "compactness" (1989: 8-12).[12] While on the one hand, Maley and Duff's enthusiasm for teaching poetry in the language classroom makes clear the idea that poetry is not "special", on the other hand, the treatment of poetry as one form of language should also benefit teachers of literature, as teaching poetry can also help language capability. It is this interface that teachers of literature in Taiwan should pay attention to and work upon.

Even though the "difficulty" of the poetry cannot be completely "denied" and "ignored", there exists, as Durant writes, the benefit of teaching poetry:

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[12] Maley lists five criteria for teaching poetry: "accuracy", "appropriacy", "economy", "clarity" and "elegance" (1996: 106-08).

> Reading poetry foregrounds the process of interpretation, rather than simply yielding its result; and in using literary texts educationally, it is easy to force the process of interpretation into our attention precisely because literary texts often resist easy interpretation. (1993: 160-61)

Reading poetry may look tough, but as long as students can be led to conquer the "difficulty", of course, they will find "normality" and/or "familiarity" in poetic language and, more importantly, they will develop their own critical voices from reading the text. Consequently, students are more likely to cultivate an interest in their readings. As Eco describes, reading poetry "opens" the reader's mind:

> Whenever we read poetry there is a process by which we try to adapt our personal world to the emotional world proposed by the text. This is all the more true of poetic works that are deliberately based on suggestiveness, since the text sets out to stimulate the private world of the addressee in order that he can draw from inside himself some deeper response that mirrors the subtler resonances underlying the text. (1979: 53)

The underlying meanings, though "suggestive" and not necessarily fixed, are what students should work toward. In other words, as Matterson and Jones state, teaching students poetry is to make them "selfconscious about reading poetry" and to remind them "that reading poetry should be a creative act, not simply an attempt to receive some message from the text" (2000: 166).

2.2.2. Accessing Renaissance poetry

For Taiwanese students, Renaissance poetry is not only "difficult" but also "remote", and for this reason, reading becomes rather a tough task for them. The era is, after all, long ago and the subjects of the texts seem unfamiliar. The language in verse is obviously the most workable element for the students and a certain linguistic insight can illuminate the texts and establish a methodology applicable to teaching Renaissance poetry. However, Taiwanese teachers need to be selective in their definition of "the language". In *The Language of Renaissance Poetry*, Partridge undertakes an analytical study of the language of Spenser, Shakespeare, Donne and Milton. The "meaningful aspects of poetic language" for Partridge include "word choice (lexis)", "movement (metrics)", "grammatical structure (morphemics, phrasis, syntagmata and transformational grammar)", "meaning (semantics)" and "rhetorical devices (stylistics)" (1971: 11-25). However, to make Renaissance poetry accessible for Taiwanese students, I would suggest a narrower but more specific focus. Word choice and grammatical structure would be, to start with, for Taiwanese students, the two most suitable areas for allowing them to access the meaning and the style of the text.

In addition to the several advantages of teaching poetry that I mentioned in 2.2.1, the conspicuous communicational features of Renaissance poetry offer teachable texts to the classroom. In many poems from the mid-sixteenth to the mid-seventeenth century, there is often a certain kind of communication reported or narrated within the text.

This characteristic, on the one hand, demonstrates that a certain voice,[13] appears as a speaker or persona and speaks to a particular addressee.[14] Alternatively, the text produces and then represents a corresponding kind of communication between the voice and the reader. The reader's identification and interpretation of this communication forms the reading process. A poem, therefore, appears both as a written *text* **of** communication and a *context* **for** communication. This feature of "imitating the individual human voice" (Easthope 1983: 96) helps Taiwanese students gain access to several Renaissance texts.

2.2.3. Intralocution and Renaissance poetry

Intralocution is the accessible feature that I want to foreground in teaching Renaissance poetry. It relates to the address "delivered" in the text.[15] As Leith and Myerson state,

> ... "address" is integral to speaking and writing—not merely formally integral but creatively so. Words point towards the other, who may be silent but who is always a possible interlocutor, even when the "other" is a crowd. (1989: 205)

This idea of "integral interlocutors" is the basic assumption of intralocution. It is, as Carter describes, "an inner context or micro-conversation" (1989: 60).[16] My definition of **intralocution** in the

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[13] There are instances of "speaking voices". See, for example, 6.1.5.
[14] For instances of "addressees", cf. 5.3.2.
[15] Cf. "Addressivity" in Bakhtin 1986: 95.
[16] When analysing Shakespeare's sonnets, Frossard is right to point out that Carter's dichotomy between "micro-conversation" and "macro-conversation" (cf. 6.3) can be difficult to apply to discussion of poems from the seventeenth century (2000: 8-10). Frossard then turns to distinguish "degrees of addressivity" in the sonnets. Although biographical reference is also not the main concern in my text analysis, I will focus on the relationship between the development of the "inner context" and the "outer context"

poetry is **the style of addressing within the text**. Friedrich supports this definition:

> All lyric poetry is dialogical because the poet, no matter how solipsistic he intends or claims to be, is actually engaging or attempting to engage someone else, an interlocutor. (1997: 79)

Intralocution, in this sense, contains the following characteristics:[17]

1. It relates to the locution in the text; hence it concerns the speaker and the addressee in the text.
2. It is *intra*locution, rather than *inter*locution, in the sense that the locution belongs comprehensively to the speaker. For the other participant, the addressee, although literally present, is depicted by the speaker.
3. By recognising the intralocution in the text, the reader is involved in the communication between the speaker and the addressee.

Below, in 2.3, I will review different theories in order to justify why I chose intralocution as a particular feature for reading and for teaching. This literature review is not a complete explanation of different theories but a survey of their association with the communicational approach that I have proposed. Nevertheless, I argue with McRae who proposes:

> ... the discussion of critical approaches should never be allowed to drown out the claims made to each individual by the object of all this attention: the text itself. (1991: 125)

Text analysis[18] will always be the focus of this thesis and the

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of each poem. Instead of setting up levels of "classification in the addressivity" proposed by Frossard, I will foreground the dynamics of levels of communications, and propose that intralocution is the starting point. This difference also distinguishes the feature of Frossard's discourse analytical approach from that of my communicational approach.

[17] Cf. "Intra-" and "extra-textual" participants defined by Pope (1995: 18-19, 53-54).

[18] "Text analysis", I should clarify, is different from "textual criticism". In this thesis, I

theorisation in this chapter is intended to prepare the way for the construction of a systematic analysis of the selected texts in Chapter 5. I will refer in parentheses to a wide range of related studies and include footnotes detailing sources for further study.

2.3. Literature and language

A communicational approach is basically language-centred and student-oriented and it is essential for this thesis to look into the relation between literature and language. In 2.1.1, the question of "what literature is" was raised, and the role that language plays in literature is thus the main concern in this section. By using literary texts as the basis of my analysis, I will look into how literary language can be studied. The relation between language and literature may be indistinguishable in many ways, but I shall clarify my purpose for teaching literature in the sense of language. While different literary theories and linguistic inquiries have explored the relationship between literature and language,[19] the following discussion will show how they contribute to the communicational approach that is addressed in this thesis.

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want to carry out an analysis of selected texts (see Chapter 5) rather than discuss textual problems, such as scholarly editing or various editions of a same text. Thus, "textuality", by definition, is related to the stylistic elements and not editorial aspects of a text. For "textual criticism", see Shillingsburg 1997; for textual problems in the Renaissance, see Murphy 2000.

[19] Some theories, such as semiotics (or semiology) and text world theory, can also be applied, but in the context of the Taiwanese classroom, I will not be touching upon these. For an introduction to the study of signs, see Barthes 1967; Chandler 2002; Eggins 1994: 198-219; for text world theory, see Gavins 2003: 129-44; Semino 1997; Stockwell 2002: 92-104, 135-49; Werth 1999. In addition, from a linguistic point of view, a study on "metaphor" can also render the reader to foreground the "literariness" of language. For this approach, see Carter 1997: 140-53; Goatly 1997; Kittay 1987; Lakoff and Jonson 1980; Steen 1994; Robson and Stockwell 2005: 98-102; Stockwell 2002: 105-19; White 1996. For various linguistic approaches to literature, see Ching, Haley and Lunsford 1980.

2.3.1. Literature through language

Analysis of language in literature helps students to interpret a text, but it must be stressed that "language" is not all that a text contains. As M. H. Short reminds us:

> ... it is important to notice that the phenomenon of linguistic choice does not just relate to foregrounded phenomena. The less foregrounded features of texts still have an important role to play in the generation of meanings and effects, and choosing one word rather than another will certainly make some difference. (1996: 68-69)

Thus, the language of the literary text is the tool, rather than the target, of my study (cf. Blake 1990). This means that I want to focus on the "function" of language played in literature. As Hasan states:

> ... the search for the language **of** literature is misguided; we should look instead at language **in** literature. (1985: 94)

In this sense, I shall not approach literature completely from a linguistic perspective but employ linguistic view to help the literary analysis. Birch makes a similar point:

> We don't need linguistics to help us interpret a text—people have been doing that for years without linguistics. What linguistics can do is to give a vocabulary for understanding and explaining how the text means, and not everyone needs to be able to articulate this. (1989: 42)

In other words, study of language provides an alternative way of interpreting a text.[20] When Simpson discusses the integration of

[20] Cf. Stankiewicz (1960: 69-81) for a discussion of the relationship between linguistics

language and literature, what he offers is an introduction to English language "through the medium of literature in English" (1997: 2). Carter also proposes, "Literature is an example of language in use, and is a context for language use" (1982: 12).[21] Although my thesis looks at the integration, I am more interested in offering an introduction to English literature through the medium of English language,[22] by providing Renaissance poetry as the context. This different angle concerning language and literature means that I will not study literary texts to explain linguistic concepts or techniques, but will instead use the aspects of language to explain how literary texts work and what they mean.[23] Therefore, those technical terms specifically employed in linguistics will be reduced to a minimum because it is not my intention to show how language can be studied. Instead, I want to demonstrate how literature can be read and appreciated. Having said this, Simpson's *Language through Literature: An Introduction* does provide a good pedagogical approach to the relationship between language and literature and, more importantly, it demonstrates how **stylistics** work to bridge the two fields (see also Verdonk 1986: 42-55). Also based upon stylistics (see 2.3.6), my analysis, though, shows the possibility of integrating literature and language, and that this integration is the most

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and the study of poetic language. Cf. also Schauber and Spolsky (1986) for a study of linguistic theory and literary text.

[21] A similar viewpoint of literature as "a source for language teaching" can be seen in Brumfit 1985; Brumfit and Carter 1986; Carter and Long 1991: 1-11; Carter, Walker and Brumfit 1989; Chan 1999: 38-50; Fabb 2002; Hivela 1996: 127-34; Maley 2001: 180-85; McCarthy and Carter 1994; Sell 1995.

[22] However, language is as a medium, but not *only* a medium. As Fowler points out, "literature *is* language, to be theorised just like any other discourse" (1986: 190). Cf. also the discussion of "the language of literature" in Fowler 1971.

[23] Cf., for example, Fairclough (1995: 187-213), for a more linguistic approach to the study of language. By contrast, my approach is more of a literary approach.

valuable element in teaching literature.

In addition, my approach will display great empathy with Ali's "reader-response approach" (cf. also Dias and Hayhoe 1988: 24-40; Flood and Lapp 1988: 61-66):

> Reader response, which takes into account the students' personal response to a text, allows literature to be relevant to the students' life, and makes it possible for multiple interpretations to be accepted rather than just one correct interpretation. ... This view allows room for creativity and reflective thinking in the literature classroom. Moreover, the reader-response approach encourages students to study literature for literature's sake, rather than for mere attainment of language skills, which is the popular practice in most EFL or English as a Foreign Language classes. Although the latter is valuable, it does not promote enjoyment in the reading of literature in a second language. (289)

However, the difference in my approach is that as well as improving Taiwanese students' language skills, it can, at the same time, promote the students' enjoyment of their reading experience.

Although it can be argued that "literary awareness" is different from "language awareness" (cf. Chan 1999), in this thesis I consider that, as Zyngier states, they actually "share common ground" (1994: 99).[24] To distinguish "language awareness" and "literary awareness", Zyngier is right to point out that "a fundamental aspect of interpretation is an awareness of the way language works" and "literary awareness is an effort towards interaction" (1999: 31). However, while Zyngier argues that "literary awareness should precede literary studies" (ibid.), I would

[24] As Zyngier's "literary awareness" associates contextualisation, I will define that kind of "awareness" as a result of introduction of materials beyond the text. See Chapter 7 for my discussion of contextualisation.

argue that they should go hand in hand. What I want to question is that by studying language in literature, can students "see through" the language and the literariness? In my opinion, the "interaction" occurs in reading the texts. In the following theorisation, I will demonstrate that this "literary awareness" can be raised, not before reading the texts, but when students are exposed to the literary texts.

2.3.2. Integrating language and communication

Although language and communication are actually different (cf. Martinich 1984: 9-10), it would be a misconception to separate these two notions. While talking about literature through language, linguistics can be very theoretical and prescriptive. My study is aimed to provide a descriptive and analytical approach to reading literary texts. Therefore, when applied to texts, the notion of communication is actually more important than that of language, because, as Pope points out, "we find ourselves working not just **upon** but also **within** a variety of dialogic and discursive processes" (1995: 43). In order to stress the importance of this interactive feature of language in literary texts, I will purposely avoid laying out a complete set of abstract statements which give the general outline of how English as a language is organised. However, detailed accounts of my text analysis will be applied in Chapter 4 to the workings of individual selected poems in Chapter 5.

As the application of linguistics to literature has aroused much discussion and heated debate, I want to delineate my text analysis in an educational and communicational context. In this respect, **integrational**

linguistics provides a theoretical framework which allows me to bring context into text and break the fixed model of person-to-person communication.[25]

Although it would be plausible to set apart the "two communications" by analysing "the language of the text" and "the information of the context" separately in order to pin them down, to draw a line between the two would be a questionable practice. Nevertheless, it is this ambiguous mixture that provides the analyst with numerous potential resources for further investigation. To analyse the communication, it is necessary to remain outside the communication (cf. Bakhtin 1986: 7). This means that the analysis demands a metacommunication or, though, on the other hand, it appears to be virtually impossible to go beyond the communication as any attempt is, almost inevitably, positioned in the communication (cf. Bakhtin 1986: 126). Obviously, any analyst of a poem must have studied the poem, but still there has to have been a metacommunication because to move from the role of a reader to the role of an analyst means that communication is modified and reformed. Therefore, reading a poem belongs to a kind of linguistic communication. As Harris suggests, a poem cannot function without language:

> Language belongs to the whole human race. It follows ... that **everyone is a linguist**. And necessarily so. Whether we are "educated" or not: whether we are "literate" or not. For all human beings engage in analytic reflection about their own linguistic experience: this is a *sine qua non* of engaging in

[25] For further study of integrational linguistics, see Harris 1987; Harris 1995; Harris 1996; Harris 1998; Harris and Wolf 1998; Toolan 1996.

> language itself. ... But recognising everybody as a linguist does not mean that everybody is right about language, any more than recognising everybody as a member of society means than everybody is right about society. (1998: 20)

This universality of "language" is expanded upon by Jakobson:

> A distinction has been made in modern logic between two levels of language: "object language" speaking of objects and "metalanguage" speaking of language. But metalanguage is not only a necessary scientific tool utilised by logicians and linguists; it plays also an important role in our everyday language. ... [W]e practise metalanguage without realising the metalingual character of our operations. (1987: 69)

To apply this to the language in a written poem, I want to argue that a poem belongs to the whole readership and that every reader is necessarily a potential analyst of the poem; thus, every reader practises metalanguage in the reading activity. Also, to reiterate Harris' claim that everyone is a linguist but not everyone is right about language, I would argue that not every reader is right about reading poetry. However, the term "right" in this sense applies to the way of reading and not the "right" interpretation of a poem. This is because a poem can have multiple meanings, depending on different readings, but the way to consider these readings can be "wrong" if the analytic reflections on them remain unexplained. That is why I apply the beliefs and methods of integrationists to make the analysis clear, while at the same time emphasising the "creative" instead of the "ordinary" aspect of "language".[26]

Consequently, I want to integrate the different ways of reading a

[26] Cf. de Beaugrande's distinction between "right answers" and "motivated answers" (1985: 3).

poem into the following areas of discussion. Firstly, the poem cannot be separated from the "author" and the "reader":[27]

> ... a theory of language(s) without a theory of communication is vacuous. For the primary manifestation of language is in that gamut of human abilities that are brought into play on the processes of verbal communication. There is no autonomy for linguistics, because we cannot in practice segregate linguistic knowledge from extra-linguistic knowledge. (Harris 1998: 10)

A poem has to be read with a view to the relationship between the reader and the poet—the alleged "extra" elements added to the poem. It is a human reader who communicates with a human poet (even though an imaginary one) within the poem. The actual poet might be dead, but the implied poet never dies and the existence of the implied poet becomes more active when the reader learns the identity of the poet.[28] Here I should stress that "who and what the poet is" in the reader's perception is significant; for then the identification contributes to the communication, instead of the actual poet's historical identity.[29] It is a common belief that "a great poet usually creates a great poem", even though there is only vague evidence to support this, and it is this belief that needs to be considered when analysing the communication. As long as the reading activity is continued, the participants will always be there. So, just as a reader can often change in his/her response, the implied

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[27] For a further discussion of the levels of "authority" and "readership", see especially 2.4, 3.3 and 3.5. Here the concept of the author and the reader is applied in a general sense.

[28] The issue of identification will be discussed in detail in 3.3 and 3.4.

[29] Although a further study on how the poet wrote the poem can be conducted as another kind of communication, as far as reading is concerned, the writing process is not identical with the written words. In addition, if one conceives the communication as "the poet writes and the reader reads", it will fall to the "sender-receiver model" (cf. Harris 1998: 20-22), which would result in the fixed meaning of the poem.

poet can also differ in his/her address.

Secondly, by the linguistic inquiry, I need to be aware of and accept the "reflexivity" of language. To quote Harris:

> ... any sense we can make of language has to be made *within* the resources of language. ... *Linguistic inquiry is conditional on the reflexivity of language.* This is what gives us the possibility of asking and answering metalinguistic questions. (1998: 26)

The communication between the poet and the reader is through the language of the poem which reveals this reflexive feature of language. And this is how I can employ the metalanguage to discuss the communication within the poem. Thus, I shall criticise in the same way as the integrationists who, in the words of Harris,

> ... consider grammars and dictionaries *qua* metalinguistic instruments, examine how they work, what cultural purposes they serve, what metalinguistic concepts they employ and promote. (57)

Likewise, with the literary critics, I want to see through how they manoeuvre their readings and how they influence and modify other readers' readings of both the past and the future.[30]

Thirdly, the indeterminacy of the meanings of the poem corresponds to that of the signs in language. Harris is right to point out that "the human condition is such that all signs, whether linguistic or not, are intrinsically indeterminate" (1998: 61). This quality strengthens the case for multiple readings and interpretations of a poem. Consequently, it is a mistake to insist on the "correct" reading:

> The integrationist treats meanings not as semantic units established in advance by a fixed code, but as

[30] See especially 3.3.3, 3.4, 7.3.2, 7.4 and 7.5 for my discussion of "documented readers".

> values which arise in context out of particular communication situations. These values are assigned by the participants as part of the integration of activities involved. It is in the sense that, for the integrationist, communication involves a constant making and re-making of meaning. (68)

Taking this view into account, meanings of a poem are indeterminate and will certainly change every time it is read. As a result, the circumstances of the reading will re-define each reading. Furthermore, there will be no fundamental or ultimate meanings of the poem when the communication happens during the reading of the poem:

> Integrational semantics starts from the assumption that there are no autonomous signs or systems of signs: which in turn entails that formal and semantic determinacy are not basic properties of signs, *either in language or in any other mode of communication*. (76)

In this respect, most of the literary notes and reference books have to be questioned, as the denotation of the lines or any other parts of a poem cannot be definite and therefore must be conditional. The reader is not asked to decode or to determine the exact or the hidden meaning, since there is none; instead, by reading or re-reading, the reader constructs a level of communication with the poet through the poem, and this is the key point where the meanings are concerned. That is, there are multiple interpretative possibilities that lead to different meanings which necessarily attach to the "*communicational circumstances*" (85). Therefore, the "sender-receiver model"[31] cannot apply to my analysis and the communication can never be purely some certain messages

[31] For the detailed criticism on Saussure's model ("talking heads" model), see Harris 1998: 20-22. For a further discussion of communication, see Chapter 3.

being carried from the sender to the receiver.[32] This understanding brings up the next point: the principle of cotemporality.

"Cotemporality" is the principle of all human communication. Harris defines it as:

> The chronological integration of language with events in our daily lives requires us to suppose that what is said is immediately relevant to the current situation, unless there is reason to suppose otherwise. (1998: 81)

Therefore, the contextualisation made by the reader of the texts must and can only happen in the reading process:

> What the principle of cotemporality says is that utterances make sense—or fail to make sense—in relation to what else is going on or has been going on at the time when they occur. ... Signs are contextualised in the first instance by temporal relations between events, as perceived by the participants. Communication does not stand outside the continuum of human experience. (138-39)

Reading is no exception. The temporal relations of course affect the reading activity; not only can the same reader have a different reading experience every time, but also different readers add to the range of readership:

> ... "understanding" itself is subject to the principle of cotemporality, i.e. is limited by what, at any given time, participants are aware of and how they contextualise this in relation to past and (projected) future experience. (105)

This leads to what is of central importance to reading: the contextualisation.

To analyse the reading it must be decided what the context is, as, in

[32] See 3.3.4 for my own model of communication.

the words of Harris, "there is no such thing as a decontextualised communication process" (23). In the sense that "every episode of linguistic communication is a specific case" (41), each poem can be considered a "case" for study. This "specific case" that Harris refers to relates to the reader in both the literary communication (see Chapter 3) and intralocution in the poetry (see Chapter 4). The text analysis contained in Chapter 5 will be based on the contextualisation found in the two chapters before it. To clarify what context is, however, the confusion between text and context raised by Harris in the following extract will be further discussed in 3.2:

> What is "in the text" and outside it will vary from reader to reader. And even from one occasion of reading to the next if, in the interim, the reader has acquired more information, or certain points have meanwhile "sunk in". Which is to say that "the text" itself is not a stable entity. We construct our texts as we go: they are not given to us in advance of the operations by which we contextualise them. (104)

The view that "[a]ll conversation involves an ongoing process of contextualisation and recontextualisation of discourse by the participants" (105) is one of the principles that I will identify in my analysis: it requires "the first order engagement" of the reader, "not the second order engagement of the analyst." (104) In establishing this ground rule, it is important to bear in mind that there is no one specific context, and that the participants are changing from time to time.

According to integrational linguistics, any study of language cannot be independent from the communication because there is always a need

to contextualise the language.[33] Although literary texts are more like recorded communication than ordinary interaction, the language of the text is very often different from the language in the daily use. Therefore, the contextualisation is never the same as what integrationists previously proposed, and this is despite it being necessary to integrate the language with the context. This consideration certainly can be helpful when we look into the interrelation between language itself and the language of the texts concerned. This is not my remit though and the purpose of this research is not to do with language in general but with the interpretation of the poetic texts.

Moreover, given that interpretation varies from reader to reader, the communication can only be defined and implemented by the reader. As a communicant, the reader has to define what the author intends. In this sense, a critic is also a reader whose response is subjective as the other communicant (the author) is never present and, unlike a linguist, he participates in the literary communication.

2.3.3. Speech acts

To examine how communication is carried out, speech act theory needs to be discussed.[34] The reason that speech act theory can be applied to my communicational approach is that both address the "performances of words". As Traugott and Pratt state: "All utterances can

[33] Cf. also Bakhtin 1986: 83, 125, 146, 165-67, 169; Stockwell 2002: 168-70.
[34] For the difference between "speech acts" and "script acts", cf. Shillingsburg (1997: 62-64, 76-80). See 2.3 for the difference between my "text analysis" and "textual criticism".

be thought of as goal-directed actions or 'speech acts' as linguists call them" (1980: 10),[35] while J. L. Austin writes about the relation between "utterance" and "performance":

> The uttering of the words is, indeed, usually a, or even *the*, leading incident in the performance of the act, ... the performance of which is also the object of the utterance, but it is far from being usually, even if it is ever, the *sole* thing necessary if the act is to be deemed to have been performed. Speaking generally, it is always necessary that the *circumstances* in which the words are uttered should be in some way, or ways, *appropriate*, and it is very commonly necessary that either the speaker himself or other persons should *also* perform certain *other* actions, whether "physical" or "mental" actions or even acts of uttering further words. (1975: 8)

In other words, "Austin looks not at how a language is composed but what it *does*" (Cobley 1996: 18). Searle also states:

> ...for every possible speech act there is a possible sentence or set of sentences the literal utterance of which in a particular context would constitute a performance of that speech act. (1969: 19)

For Austin and Searle, any kind of speech can be a performance. In his article 'What Is a Speech Act?', Searle links speech acts (or "language acts or linguistics acts") with communication:

> It is not, as has generally been supposed, the symbol or word or sentence, or even the token of the symbol or word or sentence, which is the unit of linguistic communication, but rather it is the *production* of the token in the performance of the speech act that constitutes the basic unit of linguistic communication.

[35] Speech act theory is basically built up by J. L. Austin and John Searle. See especially J. L. Austin 1971, 1975; Searle 1965, 1969, 1971, 1979; Searle and Vanderveken 1985. For other references to speech act theory, cf. Benveniste 1971: 231-38; Briggs 2001; Genette 1993: 30-53; Lepore and Gulick 1991; Lyons 1981; Martinich 1984; J. H. Miller 2001; Petrey 1990; Searle, Kiefer and Bierwisch 1980.

> To put this point more precisely, the production of the sentence token under certain conditions is the illocutionary act, and the illocutionary act is the minimal unit of linguistic communication. (1965: 221-22)

To apply this theory to literature and relate it to "literary communication", Ohmann argues:[36]

> In written discourse, the conditions of action are altered in obvious ways: the audience is dispersed and uncertain: there is often nothing but internal evidence to tell us whether the writer has beliefs and feelings appropriate to his acts, and nothing at all to tell us whether he conducts himself appropriately afterward. (1971b: 248)

The idea that "speech *is* action" (254) is relevant to my definition of literature as communication. As Eagleton comments on speech act theory:

> ... literary works themselves can be seen as speech acts, or as an imitation of them. Literature may appear to be describing the world, and sometimes actually does so, but its real function is performative: it uses language within certain conventions in order to bring about certain effects in a reader. It achieves something *in* the saying: it is language as a kind of material practice in itself, discourse as social action. (1996: 103)

Speech act theory provides several insights into reading literary works from the viewpoint of communication. Among them, the idea of "illocutionary act" is the most conspicuous, which will be discussed in 4.4.3.

However, speech act theory has its problems. In Love's words, it is

[36] For Ohmann's further discussion of speech acts and definition of literature, see Ohmann 1971a, 1973.

"performativeness" that Austin is chiefly interested in (1997: 63), and Love is right to point out the shortcomings in Austin's theory:

> Failure to break with the writing-based idea of "studying linguistic signs in themselves" leads directly to Austin's epistemological dilemma. For "linguistic signs in themselves" are fixed, context-independent unions of forms with meanings that simultaneously embody a prior understanding of the world and yet, seemingly, provide the only possible tools with which to renew or revise that understanding. To suppose that *they* are the linguistic tools with which we confront the world is to confuse a second-order product with a first-order process. (65)

This analysis leads us back to integrational linguistics. What Austin wants to discuss is still a kind of decontextualisation. In communication, a "locutionary" act does exist, but "a word cannot have a 'locutionary meaning' on the first occasion of its utterance" (ibid.); moreover, the "illocutionary" force and "perlocutionary" effects are not fixed. A missing "dimension" in Austin's theory is:

> ... an account of how, *through the performance of speech acts themselves*, language as an activity gives rise to the possibility of decontextualising linguistic signs, and thence of supposing that one component of the total speech act is the act of instantiating products of that decontextualisation. (ibid.)

The addressee has to interpret the "illocutionary" force, no matter what the speaker "actually" intends and thus the "perlocutionary" effect is analysed only after the communication is punctuated.[37] The contrast between illocutionary force and perlocutionary effect is illustrated by Huddleston and Pullum:

[37] For the idea of "punctuation" of communication sequence, see Watzlawick et al. 1967: 54-59.

> ... an illocutionary force is associated with a particular perlocutionary effect which the speaker is aiming to achieve, but failure to achieve this effect does not normally deprive the utterance of its illocutionary force: a statement is still a statement even if it is not accepted as true, a directive is still a directive even if it is not complied with, and so on. (860)

Hence, in this thesis, any analysis of the speech act relates to illocutionary force and not to perlocutionary effect.

Taking a different view, Carter further places the speech act in a literary framework:

> ... the literary speech act is typically a different kind of speech act—one which involves (on the part of the reader) a suspension of the normal pragmatic functions words may have in order for the reader to regard them as in some way representing or displaying the actions they would normally perform. In this sense a literary speech act brings a world into being for its readers of listeners, but beyond that it does not do or perform anything. It is not like the language which refers to a prior state of affairs. The constative literary speech act is a displaced speech act. (2004: 61)

In this sense, Carter criticises the theory of speech acts as impractical:[38]

> Most examples of speech acts are based on single sentences, and traditional analyses do not really explore stretches of discourse of the kind seen in the examples ... in which speakers negotiate what is meant and in which several speech acts are being performed simultaneously. (ibid.)

Evidently, Searle's work exhibits an "abstract, decontextualised view of language" (Stubbs 1986: 4), while speech act theory "appears to be

[38] A similar view can be seen in Stubbs: "... a standard speech act view is inadequate, because it ignores the observation of language in use, and therefore ignores the pervasive indeterminacy of much language." (1986: 1-2)

based on the dubious view that language can be studied independently of its medium of transmission" (5). Wales also argues that, for Austin and Searle, "the utterance remains the simple 'ideal' sentence of traditional grammatical citation" (2001: 364). These arguments display that speech act theory needs to be re-defined for my purposes.

In this thesis, my definition of "speech act" follows Harris:

> Too hasty an acceptance of Austin's celebrated distinction between "performative" and "constative" might mislead the unwary into supposing that we are only *doing* things with words when we make apologies, promises, or perform some similar speech act of a more or less ritualised kind that has a recognised metalinguistic designation. ... Doing things with words involves integrating them into a communication process. (1998: 91)

Speech acts refer to the performance in the communication process. My study especially distinguishes "what is said from what is *done*, i.e. from the actions performed with the words" (Carter 1989: 62). Discussion of the speech acts in the poems and in reading the poems will be carried out in 4.4.3.

2.3.4. Text and reader

When, in addition to the text itself, a context for reading is required, the relation between the text and the reader also demands careful inspection. As Jones writes: "Meanings are made in contexts, through the conjugation of readers and texts" (1990: 166) and to read and interpret poems—to make sense of them, the reader has to get involved with the text. Many literary theories attempt to define this relationship,

but it is the "traditional literary criticism", as Carter points out, which usually frustrates the "common" reader:

> As I see it, the main dangers are that the standards to which students are trained are those of the literary establishment; the "classic" works to which they should be exposed are chosen for them by the more "sensitive" readers. Those who do not develop the necessary sensitivity fall by the wayside or only "learn" the judgements required of them. (1982: 3)

I believe that Carter is right to argue that a student's creativity can be suppressed by this kind of literary criticism and, to enhance my own communicational approach, the following discussion is a brief review of some of the more polemical ideas which have arisen over the last fifty years.

2.3.4.1. New Criticism

Although a lot can be discussed about New Criticism, I want to point out that the way New Criticism removes "the author" from "the text" helps the reader to focus on the text. This method is justified by Wimsatt:

> We inquire now not about origins, nor about effects, but about the work so far as it can be considered by itself as a body of meaning. Neither the qualities of the author's mind nor the effects of a poem upon a reader's mind should be confused with the moral quality of the meaning expressed by the poem itself. (1954: 87)

However, as Matterson and Jones argue, the notion that a text is just "an object" possesses its own problems:

> The New Critical ideas on sincerity and intentionality are of course intimately bound up with belief in the

> autonomy of the object. But as readers and critics of poetry we rarely encounter a poem only as words on the page; there are usually factors and contexts outside of the poem which help determine and guide the act of interpretation. (2000: 78)

The reference to "intentionality" is especially provocative. It is, actually, difficult to define the intention of the author, but what the school of New Criticism has done is to replace "a new authority, that of the words on the page" (Gilbert 1989: 88). As meaning of words cannot be considered as unproblematic, it would be too idealistic to claim that, in the words of Gilbert:

> Meaning was seen to reside timelessly in words, but the only way textual meaning could assume authority was if the words were seen to stand for things or for experiences which inhered permanently in the world and in human nature. Words were thus regarded as labels for things that already existed independently of language. (ibid.)

My study aligns itself with the idea that "words" are indeterminate and considers the "author-ity" to be constructed by the reader when he/she negotiates it with the text (see 3.5). This in itself highlights the problems with the New Critics, in which, in Belsey's words, is guilty of a

> ... failure to recognise that meaning exists only within a specific language, or more precisely within a specific discourse, and that it cannot therefore inhere timelessly within words on the page. (1980: 18)

In order to combat this fundamental problem with New Criticism, my approach introduces "the reader" and is similar to reader-response criticism.[39]

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[39] For further discussion of the problems with New Criticism, cf. Dias and Hayhoe 1988: 5-8; Flood and Lapp 1988: 61-62.

2.3.4.2. Reader-response criticism

So, to go beyond New Criticism, a reader-response approach is required (cf. Dias and Hayhoe 1988: 15-23). As Ali claims:

> The ultimate aim in a reader-response approach is to achieve a *mature response* (as opposed to a New Critics' *correct interpretation*), which is roughly defined as the form of response that had considered the effects of the text, or the ideology of the text, or the relationship of the implied reader (notice the use of *or* rather than *and*) with the reader's awareness of his or her own reading process. ... (1994: 290-91)

Gilbert makes a similar observation: "reader-response teaching guides emerged in the 1980s, with a range of strategies for encouraging personal response to the literary text" (1989: 6). Although the idea of "reader-oriented aesthetics" seems quite encouraging for English learners, Gilbert points out that

> ... while reader-oriented criticism offered a suitable anti-Leavisite change of focus from author to reader, ... it did not present a direct challenge to the nature of literature or of literary criticism. Instead it offered a compromise solution to English teachers—a half-way break from discredited "cultural heritage" models of English. It sat comfortably on a "personal growth" model, and yet ironically retained many traditional assumptions. (ibid.)

I will return to the justification of reader-response criticism in my discussion of communication in 3.1.2.[40] Here I want to argue that at least reader-response theory introduces "the reader" into "the text" (see Rosenblatt 1978: 14, 129-30) which, for the New Critics, is a

[40] Although Leavis' position has its merits, to justify it is out of the scope of this thesis.

"determinate, ontologically stable" entity, "which is the ultimate arbiter of its own 'statement' " (Selden, Widdowson and Brooker 1997: 20). In other words, reader-response theory breaks the myth that "an 'objective' criticism is possible" (ibid.).[41]

2.3.4.3. Post-structuralism

I would contend that, at this stage, post-structuralism comes closest to my approach. A reason for this is clarified by Belsey who writes:

> The object of deconstructing the text is to examine the *process of its production*—not the private experience of the individual author, but the mode of production, the materials and their arrangement in the work. (1980: 104)

Moreover, the authority of the writer is further challenged by post-structuralism. As Roland Barthes advocates in 'The Death of the Author' and brings the text to its eminent status:[42]

> ... it is language which speaks, not the author; to write is, through a prerequisite impersonality (not at all to be confused with the castrating objectivity of the realist novelist), to reach that point where only language acts, "performs", and not "me". (1977: 143)

For Barthes, the speech acts originate from language itself and not from the author. Barthes also argues:

> Linguistically, the author is never more than the instance writing, just as *I* is nothing other than the instance saying *I*: language knows a "subject", not a "person", and this subject, empty outside of the very

[41] For more research on reader response criticism, see Suleiman and Crosman 1980; Tompkins 1980. For reader response approach to the teaching of literature, see Earthman 1992: 351-84; Squire 1990: 13-24.
[42] Cf. also Barthes 1974: 4; Carter and Long 1991: 183-86.

> enunciation which defines it, suffices to make language "hold together", suffices, that is to say, to exhaust it. (145)

Indeed, when the reader encounters a text, the author has to be "distanced" and the meanings of the text have to be negotiated in the reading activity.[43] Foucault also states this relationship between the text and the reader:

> ... the author is not an indefinite source of significations which fill a work; the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction. (1984: 118-19)

It may sound radical to claim that "the birth of the reader must be at the cost of the death of the Author" (Barthes 1977: 148), but it points out the close and inseparable link between the text and the reader.

However, there are some problems related to "the death of the author". Despite the answer to Foucault's rhetorical question, "What difference does it make who is speaking?" (1984: 120) appearing to be obvious, it is, as Shillingsburg comments, the "difference" that is worth noticing:

> ... the death of the author does not prevent readers or editors from purs[u]ing authorial intention for the exact *wording* of texts any more than it prevents them from seeking the author's *meaning* for texts. (1997: 16)

Although there may be more significant identifications than that of the

[43] As Easthope argues: "Subjectivity must be approached not as the point of origin but as the effect of a poetic discourse" (1983: 31). Although the notion of "the author" should be the "effect", Easthope precedes his argument with a psychological approach which is not within the scope of this thesis. For further discussion about psychoanalysis, see, as cited in Green and LeBihan (1996: 180-81): Bowie 1991; Davis 1983; Felman 1982; Wright 1984. Cf. also Holland 1989; Kristeva 1984; Rothenberg 1990.

author, "who is speaking" is important in respect of intralocution. The problem of "the author" and "the authority" will be discussed in Chapter 3 and Chapter 7, but here I will clarify the position of "the reader" when reading the text. To foreground "the reader" cannot erase completely the notion of "the author", as Eagleton comments on Barthes:

> For the structuralist, criticism is a form of "metalanguage"—a language about another language—which rises above its object to a point from which it can peer down and disinterestedly examine it. But as Barthes recognises in *Systeme de la mode*, there can be no ultimate metalanguage: another critic can always come along and take your criticism as his object of study, and so on in an infinite regress. (1996: 118-19)

Although the discussion of "metalanguage" is useful in looking beyond the communication (cf. "metacommunication" in 2.3.2), there is a danger of losing the focus. As Selden, Widdowson and Brooker write about Barthes:

> In realising that any metalanguage could be put in the position of a first-order language and be interrogated by another metalanguage, Barthes glimpsed an infinite regress (an "aporia"), which destroys the authority of all metalanguages. This means that, when we read as critics, we can never step outside discourse and adopt a position invulnerable to a subsequent interrogative reading. All discourses, including critical interpretations, are equally *fictive*; none stand apart in the place of Truth. (1997: 156)

Barthes' idea of "metalanguage" indicates a way in which the text can be represented. Literary criticism is a form of metalanguage, or, to be more specific, a tentative form of metacommunication. However, it is not "regress" but "awareness" that is essential for readers and enables them

to understand their own readings and to construct their own interpretations. In spite of an analyst of communication existing on another intellectual level, he/she is not necessarily superior or inferior to the former communicants. The fact is that each new reading is accompanied by a different background. In this sense, I do not distinguish which texts are more "intriguing", and so more "scriptable" than others. Instead, I tend to see through the different assumed positions of the reader to establish where he/she initiates another communication.

The way that this thesis benefits from post-structuralism is that concepts of authoring and reading, as well as those of literature, need to be deconstructed and then reconstructed (cf. also Dias and Hayhoe 1988: 10-15). As Barthes writes:

> ... *the Text is experienced only in an activity of a production*. It follows that the Text cannot stop (for example on a library shelf); its constitutive movement is that of cutting across (in particular, it can cut across the work, several works). (1977: 157)

Although, in this thesis, "the text" is at the core of the analysis, reading activity should go beyond the selected poems as written works and actually create more versions of the text so that "the Text is restored to language: like language, it is structured but decentred, without closure" (76). Subsequently, the openness of the text will be mentioned repeatedly throughout this thesis.

2.3.5. Horizons of reading

What is called the "openness" of the text is defined by Eco in *The Role of the Reader*. A certain type of text, according to Eco,

> ... is effectively open to a virtually unlimited range of possible readings, each of which causes the work to acquire new vitality in terms of one particular taste, or perspective, or personal *performance*. (1979: 63)

This kind of text is "an 'open situation', in movement, or a 'work in progress' " (65). By contrast, a "closed" text tends to "predetermine the reader's response" (Selden, Widdowson and Brooker 1997: 50). This distinction between "open" and "closed" is also discussed by Jones (cf. also Stockwell 2002: 36):

> The more "open" a text, the more it encourages the play of memory or of intellect, and liberates or enlarges response. ... The more "closed" a text ... the more it aspires to close down interpretation, and to constrain response. Closed texts require obedient readers. Good readers, however, decide when to submit to the authority of texts, and when to take liberties. (1990: 163)

So, how are these kind of texts applied to teaching? McRae illustrates the different functions that either text might have:

> Closed texts are fine for developing technical skills; open texts are necessary for the development of reading, with interactive understanding and response, whatever the students' language level. (1991: 48)

In this sense, a teacher should try to select "open" texts for the student. McRae also argues:

> The more open a text is to interpretation, the further it is removed from the closed areas of restricted discourse, limited reactions and functional responses.

> The more appeal it makes beyond purely conceptual meaning (prepositional, referential or denotational; i.e. the "dictionary definition" kind of meaning), the more a text is open to connotative meaning, with the consequent opening-up of associations, emotions, ideas and the range of such second-order meanings. (80)

Despite the necessary perception of "open" and "closed" texts, as I mentioned in the last section, all texts are actually "open" in the sense that it is the teacher's responsibility in the classroom to allow students to input their own meaning or, as Bakhtin would say, to keep the reading "in the movement" (cf. Bakhtin 1986: 7).

This reading "in the movement" can be referred to the "Horizons of Reading" in which Jauss claims that there are three moments of aesthetic reception: "understanding", "interpretation" and "application" (1982: 139).[44] As Jauss writes,

> The historical life of a literary work is unthinkable without the active participation of its addressees. For it is only through the process of its mediation that the work enters into the changing horizon-of-experience of a continuity in which the perpetual inversion occurs from simple reception to critical understanding, from passive to active reception, from recognised aesthetic norms to a new production that surpasses them. The historicity of literature as well as its communicative character presupposes a dialogical and at once processlike relationship between work, audience, and new work that can be conceived in the relations between message and receiver as well as between question and answer, problem and solution. (19)

Through the act of reading, the reader has to participate in the creation

[44] Cf. Zyngier's three moments of reading: "response", "awareness" and "formalising of textual interpretation" (1994: 100).

and the recreation of the text. The reading process is divided into three "horizons of expectations": "the progressive horizon of aesthetic perception" (149), [45] "the retrospective horizon of interpretive understanding" (161)[46] and "the changing horizon of the history of its [the text's] reception" (170). While the second and the third horizons do not apply here and will be discussed respectively in Chapter 6 and Chapter 7, the first horizon of "aesthetically perceptual reading" (139) provides a focus that should be developed by the teacher in the classroom. As Jauss argues, this horizon is the most accessible for the students:

> ... the text, which structural poetics described as the endpoint and sum of the devices actualised in it, must from now on be considered as the point of departure for its aesthetic effect; and this must be investigated in the succession of the pregiven elements of the reception that govern the process of aesthetic perception, and thereby also limit the arbitrariness of readings that are supposedly merely subjective. (141)

Thus, students as readers need to be directed toward "the immediate understanding within aesthetic perception" (ibid.), so that they can develop a methodical process in which they are able to scrutinise their own receptions and interpretations.

[45] Cf. Riffaterre's "heuristic reading" which is "where the first interpretation takes place, since it is during this reading that *meaning* is apprehended" (1978: 5).
[46] Cf. Riffaterre's "retroactive reading" which is "a second interpretation, for the truly *hermeneutic* reading" (1978: 5).

2.3.6. Stylistics and communication

If Jauss' hermeneutical approach towards "an aesthetic of reception" is contained within what Eco describes as "the theoretical level of aesthetics as a philosophical discipline which attempts to formulate definitions" (Eco 1979: 64), then, in the pedagogical field, what we need more of is "the practical level of poetics as programmatic projects for creation" (ibid.). Taking Eco's ideas into account, I am inclined to describe my communicational approach as one that leans heavily toward stylistics.[47] By **stylistics** I mean to select some linguistic forms or features to approach literary texts.[48] As M. H. Short states,

> ... more recent stylistic treatments of literature have tended to bring the notion of an active reader into their analytical frameworks, readers who *process texts* and *infer meanings* which are not necessarily the same as the meanings of the sentences they have read. (1986: 161)

Although stylistic approach could be considered a literary study of sorts, M. H. Short draws attention to the links that stylistics has with other disciplines:

> ... stylistics can sometimes look like either linguistics

[47] Definition of stylistics can be controversial. For conjecture on a definition, see Brumfit and Carter 1986: 2-5; Carter 1996: 4-7; Green and LeBihan 1996: 18-25; Simpson 1997: 2-7, 2004: 2-4; M. H. Short 1996: 1-35; Traugott and Pratt 1980: 29-34. Cf. also Fish's attack on stylistics (1980: 68-96, 246-67) and Genette's discussion of style and signification (1993: 85-141). Actually, Todorov's definition of "poetics" is actually closer to my approach: "Poetics breaks down the symmetry ... established between interpretation and science in the field of literary studies. In contradistinction to the interpretation of particular works, it does not seek to name meaning, but aims at a knowledge of the general laws that preside over the birth of each work. But in contradistinction to such sciences as psychology, sociology, etc., it seeks these laws within literature itself. Poetics is therefore an approach to literature at once 'abstract' and 'internal'." (1981: 6) For discussion of the practice of "poetics" and the relationship between "poetics" and "linguistics", cf. 3.1 and also Jakobson (1987: 62-94).

[48] For fuller discussion of stylistics, cf. Bex et al. 2000; Chatman 1971; Fowler 1975; M. Short 1996; M. H. Short 1983; Simpson 2004; Verdonk 1993; Weber 1996; Widdowson 1975.

> or literary criticism, depending upon where you are standing when you are looking at it. (1996: 1)

Due to the ambiguous nature of stylistics, it does need to be distinguished from literary criticism. Verdonk points out the necessary differences:

> Whereas, generally speaking, literary criticism directs attention to the larger-scale significance of what is represented in verbal art, stylistics focuses on how this significance can be related to specific features of language, to the linguistic texture of the literary text. (2002: 55)

In this sense, stylistics can be more practical and applicable in the classroom. Carter describes "practical stylistics" as

> ... a process of literary text analysis which starts from a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedures. (1982: 4)

If, then, the stylistic approach to teaching is to be utilised, it is worth Verdonk's reflections on the "the language of poetry"—which, he asserts, contains certain characteristics:

> ... it may flout the conventional rules of grammar; it has peculiar sound structure; it is spatially arranged in metrical lines and stanzas; it often reveals foregrounded patterns in its sounds, vocabulary, grammar, or syntax, and last but not least, it frequently contains indirect references of other texts. (2002: 11)

For these features, references from other texts will be discussed in the contextualisation (see Chapter 7), while, for example, "vocabulary", "grammar" and "syntax" will be "foregrounded" so as to cater for the needs of Taiwanese students (see 4.4) as well as to be analysed as an approach to the intralocution in Renaissance poems (see Chapter 5). The reason that this thesis provides a group of selective, instead of

comprehensive, features is that Taiwanese students need to be taken into consideration. Carter's view supports this method:

> Students of literature frequently say that they are experiencing particular tones, mood or feelings from contact with the text, but often lack the confidence or a method that will give them the confidence, to explore more fully and then explicitly formalise those same feelings. Thus, the *precise* nature of the interpretative processes readers undergo tends to remain obscure to us. The implicit and intuitive nature of our operational knowledge of our native language is, I believe, very much at the root of this obscurity. (1982: 5)

In the context of Taiwan, where English is not a first language, the obscurity that Carter relates to "the interpretive process" becomes even greater.

Reflecting on how literature is taught in Taiwan, Liao points out that "the operation of a common practice in most literature classes in Taiwan" is "a traditional approach that employs authorial and socio-historical methods to unpack the messages embodied in the literary text" (2004: 141). This approach, Liao argues, enhances the need for stylistics to be incorporated into Taiwanese teaching methods:

> Some teachers in Taiwan utilise new or practical criticism to a certain extent. This approach distinguishes literary language, detaches the text from its authorial and historical context, and concentrates on what is often called "close reading". ... However, the acknowledged limitations of this approach ... open the door for an alternative approach in which language and literature study are more closely integrated and harmonised than is commonly the case. This necessitates a study of literature from the stylistic point of view. (141-42)

Stylistics mediates between linguistics and the study of literature. While a linguistic approach emphasises the common features of the language itself, a literary approach requires more background knowledge before the texts are read. A stylistic approach, however, begins with the study of the language and then directs the student toward an understanding of the text. This characteristic of stylistics is pointed out by Simpson:

> While linguistic features do not of themselves constitute a text's "meaning", an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible. (2004: 2)

It is the possibility of multiple meanings that stylistics can bring to students. Furthermore, stylistics is more accessible, especially to Taiwanese students who study English literature.

As I mentioned in 2.1, the traditional method of teaching literature at first introduces the historical, social, and literary background of the text and then the biographical background of the author. This teaching methodology usually imposes the burden of cultural understanding upon the students (see Yang 2005a: 38-39) and, before they can manage to use English effectively, Taiwanese students are expected to familiarise themselves with the whole background concerning literary texts and to absorb the comprehensive knowledge before they read a single poem. As the background knowledge tends to overshadow the actual reading of the text itself, students are hardly aware of their ability to appreciate a text. My study proposes a new way of teaching which will assist students in appreciating the literary texts by analysing the language in the text. This in turn will build up the students' confidence because they are

already familiar with that language. By employing this approach there is, as Qian suggests in his study of Chinese education, a definite advantage to be had: "by engaging himself in stylistic analyses, the student not only reviews what he has learned about the language but also tries to use it in a productive way." (1993: 144) Also, as Rodger concludes in his analysis of W. H. Auden's poem, stylistics in the classroom is practical and provides plenty of scope for further development:

> The immerse pedagogic value of such an approach is that a communicative focus on the problems of comprehension raised by any poem at all inevitably demands discussion of what is communicatively abnormal and grammatically unorthodox, which in turn necessitates constant appeal to what is normal in these respects, especially in some analogous context-of-communication. This means that work in the practical criticism of poetry can be directly linked to the teaching of basic communication skills. Nor need anyone be afraid of the linguistic aspects of this sort of approach to teaching competence in the reading of poetry. (1982: 159-60)

It is this stylistic approach that I hope to introduce to teaching Renaissance poetry in Taiwanese classrooms given that the average Taiwanese student's command of English is affected by understandable constraints.

Durant has commented on these limitations:

> Non-native speakers, ... as a result of the formal modes through which they have usually learnt the language, tend to have far more explicit and self-aware understandings of language structure. But typically they either have less intuition about certain types of language contrast; ... or else they have less

> self-confidence in declaring the intuitions they do have. (1993: 156)

While *intuition* is "liberating in the sense that it permits a democratic reading freed from the authority ... of the text, leading to pluralism in interpretation" (Qian 1993: 147), the stylistic method allows an interpretation process which is related to the student's own experience:

> Intuitions about texts depend on their "familiarity" to the commentators, and the commentators' acquaintance with such texts depends in turn on the kinds of access to literary texts which their education has allowed. (Carter 1989: 67)

Stylistics offers a starting point to stimulate students' "intuition", which, in the opinion of Carter, should provide for students a far greater range of valid interpretative possibilities:

> ... stylistic analysis aims to link intuitions about meaning ... with the language patterns of the text. At any one level the analysis should be detailed and explicit, so that readers can retrieve the interpretation by checking it against the original intuitions. This does not give exclusive validity to the interpretation; but it is better to account for an interpretation than not to account for it. It also makes a particular interpretation more open to genuine debate. Subjecting the language of the text to detailed analysis does not, of course, automatically lead to an interpretation, for stylistics is not a mechanical discovery procedure. The aim is to provide a reasonable and convincing interpretation which is tied to and tries to account for intuitions and hunches about meanings by a systematic, rigorous and replicable analysis of the language of the text. (68)

By applying stylistics to the teaching and the study of literature, Taiwanese students should be able to access texts with greater confidence and clarity.

2.4. Readership in the classroom

After my reviews of the various theories, the question which remains relevant to this thesis is what kind of role a Taiwanese student can play in the reading process. As shown above, stylistics can be the most accessible approach in the classroom. As Qian comments, "meaning is assumed to be determinable, discoverable, retrievable, interpretable and especially accountable for by using stylistic analysis" (1993: 149). Conversely, Verdonk claims that "stylistics can lend support to literary critical appreciation by providing further substantiation of significance" (2002: 64). For students, what they need most is to substantiate their interpretations by their reading of the texts. Zyngier also proposes that pedagogical aims should "concentrate on the effort itself: on how and why we construct meanings", instead of "focusing on the *result* of an interpretation" (1999: 31; cf. also 1994: 106). Here we return to the question of "how" and "why" in reading literature (see 2.1.1). As Liao points out:

> What is needed is an approach that will encourage students to interpret with the text and to connect the text's specific linguistic features with its meaning so that students can arrive at an interpretation of the text. It is hoped that language-based approaches will enable students to involve, explore and interact with the language of a text. (2004: 86-87)

From the beginning of this chapter I have argued that teaching literature, especially Renaissance poetry, should begin with the language in the texts in order to encourage students to read on. To take the whole

process a step further, in the following sections I will look into what might ensue in the classroom.

2.4.1. Communication between teacher and students

With lack of knowledge in both the English language and the tradition of English literature, students tend to rely upon their teacher for standard interpretations of literary texts. In order to encourage students to place more onus on their own initiative when dealing with literature and language, this study proposes that stylistics should be applied to teaching Renaissance poetry so that the teacher is equipped with a method that connects reading literary texts with the idea of communication. What my approach does is to demonstrate what the communicational features of the texts are and how the communication is carried out. Furthermore, my approach is meant to encourage the development of a new communication in future readings of these texts. To quote McRae:

> It is quite remarkably, indeed frighteningly, easy for a teacher's own views to be taken as the accepted, the most likely, or the most desirable ones. A great deal of literary criticism is, in fact, scarcely veiled propaganda of this kind. (1991: 10)

Ultimately, students are encouraged to rely more on their own perceptions, rather than accept their teacher's views as absolute.

2.4.2. Students as potential readers: formation of interpretations

According to Watzlawick et al., in a communication there are two characteristics of information: "digital" and "analogic" (1967: 60-67). When these are relayed to literary communication, the written text can be viewed as digital information and the underlying meanings as analogic information. Analogic information is, in this case, ambiguous and this is part of the reason why it cannot be superseded. Thus, any attempt to digitalise the analogic information leads only to the creation of other digital information. Likewise, interpretation of the text creates another text, which in turn will need another interpretation.

By displaying how this ongoing creative process occurs, my study will be directed toward a pedagogical method. This will enable me to give my own interpretation as an example which should, in turn, assist students (as the potential readers) to provide their own interpretations. (cf. Wallace 1992: 80) As Verdonk concludes in his analysis of literary interpretation in the light of stylistics:

> It is important to note that there is no claim that such analysis provides the means of arriving at a definitive interpretation, but only that it enables readers to adduce textual evidence for their own sense of what the poem means to them. Stylistics in no way replaces literary appreciation, but simply serves to bring it into clearer focus. (2002: 64-65)

As well as encouraging new communication in future readings of the texts, to study the literature as communication involves exhibiting what the communicational features the texts contain and how the communication is implemented. What is needed in the classroom is, "a

judicious attitude", which is, in the words of Scholes, "scrupulous to understand, alert to probe for blind spots and hidden agendas, and, finally, critical, questioning, sceptical" (1985: 16). What Carter discusses in his assessment of "practical stylistics" ensures the language awareness that students can attain will help them to increase their ability to evaluate literary texts:[49]

> Hence by appealing primarily to what people already know, that is, their own language, there is no reason why practical stylistics cannot provide a procedure for demystifying literary texts. We have here a basis from which to work out for ourselves what, in the fullest sense, is meant. We do not need to rely on the passing down of judgements or information from the literary establishment. We can make our own interpretations and do so in a relatively objective manner. The more confident we become in analysing our language, the better equipped and more confident we shall become in adducing linguistic facts to substantiate our intuitions and use them to make sound literary judgements. (1982: 6)

Based on this presumption, I will, in the next chapter, proceed with a detailed discussion of the readership in literary communication and I will elaborate on how theoretical background eventuates in a discussion of communication. In Chapter 4, I will demonstrate how communication in poetry operates and this will prepare an analytical framework for the text analysis to be included in Chapter 5.

[49] As Long states, this awareness is "a feeling for language" (1986: 42-59).

Chapter 3

The reader in literary communication

Based upon the theories discussed in Chapter 2, this chapter will look into the communicational role of the reader and prepare for the need to focus on the identification of the intralocution in Renaissance poetry.[1] In the first section, I will compare literature with human communication and justify literature as a special kind of communication. Once the association between literature and communication has been defined, in the next section I will investigate the relationship between text and context and incorporate the result into the notion of literature as communication. The necessity of identification in the reading process will be proposed at the end of 3.2, and then, in 3.3, different roles that the reader can recognise and identify will be distinguished and defined. By analysing the range of reading responses, I will in turn construct a model of the reading process and, with this model, different identifications in the process of reading will be discussed. In 3.4, I will analyse the communicational features in three Renaissance reply poems: Christopher Marlowe's 'The Passionate Shepherd to his Love', Sir Walter Raleigh's 'The Nymph's Reply to the Shepherd' and John Donne's 'The Bait'. In addition, I will discuss the various parts that readers' responses play in the interaction between the reader and the text. Finally, the interpretation in the reading activity will be investigated

[1] Although the following discussion of "communication" is based on one of my conference papers (Yang 2005c), I have altered the paper to make it correspond better with the context of this thesis. Consequently, I have changed my approach to the identification in the analysis of documented readings (see 3.4).

in 3.5. By contextualising the reading and the interpreting process in the last section, I would like to provide a feasible approach for teachers to encourage and enable students to act as potential readers.

3.1. Literature as communication

A study of communication, in Sperber and Wilson's words, may raise two questions: "first, what is communicated, and second, how is communication achieved?" (1995: 1) In order to investigate these two questions, I start this section with discussing the nature of communication and its relation to literature. Communication, by its very nature needs a response.[2] According to Wilden, it is a "goalseeking activity" that lies at the very foundation of human progress:

> This is to say that every message has a referent (what is about) and an address (where or to whom it is sent)—the addressee of general messages being "to whom it may concern". There are no intransitive systems of communication, and no intransitive messages. (1987: 124)

A necessity of response from the listener is also discussed by Bakhtin:

> ... when the listener perceives and understands the meaning of speech, he simultaneously takes an active, responsive attitude toward it. ... Any understanding is imbued with response and necessarily elicits it in one form or another: the listener becomes the speaker. A passive understanding of the meaning of perceived speech is only an abstract aspect of the actual whole of actively responsive understanding, which is then actualised in a subsequent response that is actually

[2] For studies of general human communication, see also Benveniste 1971: 49-54; Berlo 1960; Cushman and Cahn Jr. 1985; Ellis and McClintock 1994; Harris 1996; Hobsbaum 1970; Martinich 1984; Watzlawick et al. 1967.

> articulated. (1986: 68)

Literature, in this sense, is very much a mode of communication and, among various definitions of literature as communication, the idea that authors send messages for readers to receive and decode is a generally accepted maxim (cf. Wales 2001: 69). In the words of Zyngier,

> ... the literary experience is an effort of aesthetic communication which answers the pragmatic need of a literary producer (the writer) who uses a literary medium ... to affect another producer of meaning (the reader). (1999: 32)

To be more specific, communication in literature is a "transaction" stated by Rosenblatt (1978). Hence, the reading activity is an interaction, not only an act. As Iser points out:

> Communication in literature ... is a process set in motion and regulated, not by a given code, but by a mutually restrictive and magnifying interaction between the explicit and the implicit, between revelation and concealment. (1980: 111)

This is the basic concept of the communication process which exists in the reading of literature and is evident in Roman Jakobson's diagram of communication that outlines his description of verbal functions in communication (1987: 66):

CONTEXT

ADDRESSER — MESSAGE — ADDRESSEE

CONTACT

CODE

By orientating toward these different factors, Jakobson introduces six functions that verbal communication carries. Eagleton summarises Jakobson's idea as follows:[3]

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[3] For discussion of Jakobson's diagram, see Bradford 1993: 26-30; Jakobson 1987: 71; Hanauer 1997: 3-4; Pope 2002: 172-74.

> Any one of these elements may dominate in a particular communicative act: language seen from the addresser's viewpoint is "emotive" or expressive of a state of mind; from the addressee's standpoint it is "conative", or trying for an effect; if communication concerns the context it is "referential", if it is oriented to the code itself it is "metalinguistic", ... and communication angled towards the contact itself is "phatic". ... The "poetic" function is dominant when the communication focuses on the message itself—when the words themselves, rather than what is said by whom for what purpose in what situation, are "foregrounded" in our attention. (1996: 85-86)

Jakobson's emphasis on the "poetic function" and his efforts to foreground the message itself is important to my examination of text analysis carried out in Chapter 5. Moreover, prior to integrational linguists (see 2.3.2), Jakobson brings in more factors to the transference than merely message:[4]

> Ambiguity is an intrinsic, inalienable character of any self-focused message, briefly, a corollary feature of poetry. ... Not only the message itself but also its addresser and addressee become ambiguous. Besides the author and the reader, there is the "I" of the lyrical hero or of the fictitious storyteller and the "you" or "thou" of the alleged addressee of dramatic monologues, supplications and epistles. (1987: 85)

Whereas this idea of "ambiguity" of "the message" will be discussed in the next chapter, the following discussion is on the "ambiguity" of the communication's participants.

When literature is considered as a body of writings, the idea concerning literature as communication is predicated obviously not on

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[4] Similarly, Eco states, "... what one calls 'message' is usually a text, that is, a network of different messages depending on different codes and working at different levels of signification." (1979: 5)

spoken language but upon written texts. This self-evident truth, however, raises at least two problems: firstly, how can a written text be seen as a communication? And secondly, how can a normal "sender versus receiver" model fit into what is known as literature? As many Renaissance poets tend to employ a poetic persona when speaking to a certain addressee, the actual communication can occur both within and outside the texts. When reading Renaissance poems, it is possible for the reader to detect several participatory roles in the communication. By identifying the various communicants in an actual reading activity, the reader initiates a communication that is more than a person-to-person dialogue and needs to be redefined (cf. Grubel 1987: 150; Wales 2001: 70).

3.1.1. Communication theory

In *The Communication Theory Reader*, edited by Cobley, most theorists focus their discussions on language. Linguistics, semiotics, post-structuralism and speech act theory all treat language in a general sense in order to investigate its relation to communication and, according to these theorists, the distinction between "literary language" and "ordinary language" is not necessary. Using this reasoning, to talk about *the* communication in Renaissance poetry would become a special case and could not be applied to the general understanding of language. Consequently, any recognition of communication in this thesis would remain purely incidental. Therefore, although the selection of the poetic texts in this thesis does involve an intention to discover the

communicational features particular to them, it should actually be the texts that dictate this approach, rather than a theory that defines the functions of the texts. Nevertheless, the result of any pursuit of a communication theory seems inseparable from a study of social context—particularly a contemporary social context. More often than not, it is this tendency which leads the theorists in Cobley's book away from the texts.

Context is certainly important to communication but, in common with Jakobson's distinction between "message" and "context" in his diagram, context, even though it is highly related to message, should be another issue. As Jakobson argues: "The supremacy of the poetic function over the referential function does not obliterate the reference but makes it ambiguous" (1987: 85). Thus, to deal with the dilemma that exists between the context of the author and the context of the reader, it appears necessary to resort to reader response theory.

Theorists of reader response tend to have a more "literary" debate on what "meaning" is in literary texts (see 2.3.4.2). One of the reasons for the "attractiveness of response theories" is its "interactive model", and it is through this model that, according to G. M. Hall,

> ... the reader will actualise the virtual meanings of a text in interaction with it, what the reader brings to the text being at least as important as what the text offers the reader. (1999: 6)

The significant role of the reader helps to generate more meanings of the text. As Hall continues to state,

> ... it offers assurance that there is room for a variety of interpretations, that there is no final monolithic or unequivocal meaning to be excavated from a text

valid for all times and all readers in all places. (ibid.)

However, when reader response theorists argue how much a reader can determine the meaning of a text (cf. Fish 1981: 2-13; Iser 1981: 22-87; Culler 1982: 64-83), their conclusions become controversial (cf. Gilroy and Parkinson 1996: 216). As Cobley writes in his introduction to "Fish-Iser debate":

> The crux of the issue is whether there are as many possible readings of a text as there are readers, or whether there may be a small number of "correct" or "legitimate" readings of a text (or even just one "correct" reading). (1996: 405)

Generally speaking, these literary theorists focus on the interpretative activity itself. Thus, they are inclined to place greater emphasis on their interpretation of the reader as opposed to their interpretation of the text.[5] As Gilbert points out: "What the reader-response critics do offer are elaborate accounts of particular reading roles" (1989: 89) and, since readers are from different backgrounds, to generalise the role of "the reader" is paradoxical. All individual readings are actually different and, for this reason, all kinds of interpretations can be validated and all the possibilities lead to more than one particular theory of reader response. As Matterson and Jones question the generality of the readership: "What if those experiences are so disparate that there is no point of contact between individual readings?" (2000: 117) As a result, what is conceived as the interpretation of a text actually turns out to be an interpretation of the readers of the text. Too much emphasis on the reader also causes the anxiety of any potential reader. Matterson and Jones ask a reader a

[5] Fish's interpretation leads him to claim his "interpretive principles" (1980: 163; cf. also 303-21). On the other hand, Iser's notion of "indeterminacy" (1978) forms a contrast to Fish's interpretation in the sense of "reader response".

concomitant question: "Can you read too much into a poem?" (118) If all the meanings are decided solely by the reader and because all readers are different, it seems to imply that each reader must have an individual and distinct reading every time.

Conversely, reading activity does relate to social practice and therefore the study of it designates the function of "reading" and not of "the text itself" (cf. G. M. Hall 1999: 9). What Hall calls "Critical Literary Awareness" focuses on this function of "reading", claiming

> [it] will aim to furnish learners with a full knowledge of how the literary institution works, including a heightened awareness of the workings of representational practices and of interpretation activities, but without thereby inhibiting their own valuation of an alternative canon of texts and readings valid for their own differing perspectives. (1999: 10)

Nevertheless, too much emphasis on "the literary institution" (the definition of which is itself controversial) leads the "reading" to give way to only *the reader*, without much regard to *the text*. Although Hall is right to assert that "Students must develop an appreciation ... of the importance of 'Seeing through Language', ... the critical linguistic imperative to problematise rather than naturalise language and reference" (11), he does appear to deny the potential possibilities of the text itself:

> [I suggest], first, the abolition of literature as an ontologically valid linguistic category. We must cease to accept the special status traditionally claimed for literary texts which have also required a distinctive mode of reading which raises some questions but silences others. But also, second, such a reformed approach requires the conscious and deliberate exploration of how and why literary meanings and

> texts have been required and why they have needed to be read in the ways they have. (ibid.)

Literary texts *do* require a particular way of reading, although not as "the special status" claimed by traditional literary critics. In order not to resort to the author's intention nor the reader's freedom of choice, this thesis will consider both the case for the reader and the case for the text in order to claim that this is how communication occurs.

3.1.2. Communicational approach

In order to distinguish them from those established theories of communication, I define my own ideas as a **communicational approach**. Irrespective of whether the poetic language used more than 300 years ago can be "ordinary" or not, I aim to see how the communication occurs in Renaissance poetry. In fact, this approach does not attempt to conceive "a theory of communication", which is prior to the discussion of the poems.[6] Instead, my intention is as what McRae describes about communication:

> This is communication between text and teacher, between teacher and student, between student and student, between student and self, but, above all—and this is the aim of the whole enterprise—between student and text, and thus between receiver and producer, reader and writer. (1991: 19)

By relieving "author" and "reader" of their fixed roles in communication, my communicational approach renders the text, in Belsey's term,

[6] A different approach to the study of human communication can be seen, for example, in Sperber and Wilson's *Relevance: Communication and Cognition*, where the notion of "relevance" is foregrounded in their discussion.

"intelligible":

> [A]uthor and reader ... no longer present the symmetrical poles of an intersubjective process understood as communication. ... Liberated from the fixity of the communication model, the text is available for production in the process of reading. (1980: 140)

Considering reader response, I define my approach as **text-based** and **reader-oriented**: that is, although the main concern of the approach is to do with the text, rather than the reader, its direction is pointed towards the reader, and not the author. To borrow from Jakobson (see 3.1), my study will highlight the "poetic function" by including the "conative function" of the verbal communication initiated by reading Renaissance texts. In contrast to the reader-response theory, I will analyse the texts to see how a reader responds and can respond, instead of attempting to pin down the idealised reader while actually setting up some fixed rules for readers to follow.

3.1.3. Rhetoric: effective communication

The prominence of rhetoric in Renaissance texts cannot be completely ignored. Undoubtedly, any communication contain the processing of rhetoric. The focus upon addressivity in this thesis will lead into the study of the specifics of rhetoric. However, as Taiwanese students would need to have an ability to handle that detail study of rhetoric *before* going into the unfamiliar territory of rhetoric and other related territory, such as historical and linguistic background of the texts, it is more accessible for the students to employ stylistic approach to

reading the rhetoric. To be sure, this communicational approach will and must help Taiwanese students with the study of rhetoric as the ways of addressing are in themselves rhetorical devices.

My communicational relates to rhetoric in the view of Booth's "the quest for effective communication" (2004), Vickers' "the art of persuasive communication" (1998: 1), Ronberg's "the art of using language in such a way that it has a desired effect or impression on the listener and reader" (1992: 130) and Leith and Myerson's "a *process* in the production, transmission and interpretation of utterances" (1989: xii). I acknowledge the influence of rhetoric on my approach because this thesis examines the "transmission" of language in Renaissance poetry and looks to further explore the "interpretations".

"Rhetoric", as Aristotle defines it, is "the power to observe the persuasiveness of which any particular matter admits" (1991: 74). To express anything to persuade relates to rhetoric. While Ronberg argues, "The importance of rhetoric during the Renaissance cannot be over-estimated" (1992: 128), it is impossible to deny that a communicational approach to Renaissance poetry has nothing to do with rhetoric. Also, as Ronberg compares language to a game, grammar to the rules of the game and rhetoric to "organisation, strategies, tactics, manoeuverings" (130), the foregrounding of teaching grammatical elements to Taiwanese students may need to apply a rhetorical approach. However, I am inclined to take communication as the wider term and define rhetoric as a tool, a technique or a method to be used in the process. As Cronk talks about a "dual aim of poetry" (1999: 200) (for the poet and the reader) in the Renaissance:

> The rhetorical complexion of literary criticism in the sixteenth and seventeenth centuries focuses attention on the poet as "maker" of the text rather than on the reader (listener) as "maker of sense" of the text. ... It would be misleading however to take at face value this apparent neglect of the reader. Theorists of poetry and rhetoric have always been concerned with the affective impact of language, and literary critics of the Renaissance and seventeenth century give voice to the issue of reader-response[.] (199)

Indeed, rhetoric studies of Renaissance poetry introduce the conception of the reader response and, therefore, highlight the communicational characteristics of the text. While several ideas about communication are borrowed from rhetoric and many factors have to be taken into account when looking at specific instances of communication, this thesis, however, will leave the further operation of the terms about rhetoric for potential discussion in 7.5.2 as the text analysis in Chapter 5 will focus mainly on the revelation of various grammatical features. The use of rhetoric and its purpose will be mentioned in the context level. After all, the function of text analysis is not introducing rhetoric as a general idea and applying the texts to define rhetoric. Instead, it should teach students to read selected texts and relate them to what they are familiar with.

The discussion in this thesis will show that, in the classroom, text should precede context. In this perspective, a study of rhetoric in the Renaissance should be explored only after the text analysis is completed. In the words of Vickers:

> Critics read and analysed poetry according to the rhetorical processes of *inventio*, *dispositio*, and *elocutia*, and saw as the special glory of the poet his

ability to arouse the passions. (1998: 279)

In literature, while rhetoric acts as an essential link between *the author* and *the reader*, communication, in contrast, is an interaction between *the text* and *the reader*. Rather than the rhetoric art of the authors, the definition of communication in this chapter provides an access to the text's intralocution. My study will therefore foreground the communicational features of the text and discuss the rhetoric of the author as a background development.

3.2. Textualisation as contextualisation

To convey literature as communication (rather than language as communication), my approach goes beyond integrational linguistics (see 2.3.2). Though integrationists claim that "[l]anguage and communication are intrinsically—and not merely adventitiously—related" (Harris 1998: 5), language in literature that is related to communication needs to be distinguished in a different way. In this thesis I examine communication in, particularly, literary texts. Having said that, I do agree with the argument that "meanings are not fixed semantic values which somehow attach to particular verbal (or other) forms *irrespective of the communicational circumstances*" (85). Also, I believe that the integrationists are right to point out that texts cannot be "segregated" from contexts and that "context is not a 'given': it is a product of contextualisation" (102). However, I will maintain that contexts are built by the cognition of the reader, rather than by some pre-existing extrinsic facts. As context is "not an optional extra" (23), nor "some specific set of

background facts which contribute to, or are presupposed by, this or that episode of communication" (104), it is the reader who constructs and must construct *a* context (not *the* context) in order to make sense of the reading. While this construction is inevitable in the communication process, it is the teacher's duty to help—not to limit—the students so that they can form their own contextualisation within the classroom environment.

3.2.1. Reader's reception

In a discussion of reader's reception it is worth referring to Healy who considers this issue by placing Renaissance poetry in a contemporary context:

> Who read the poems? Under what conditions were they read? And most significant and most difficult to answer, how were they read? An important area of current Renaissance scholarly work is the "history of reading". (2001: 47)

Clearly, though, the contextualisation cannot be considered in the same way today as it was in the Renaissance. Asking *who the readers were* demands the "second order" (see 2.3.2; also cf. Harris 1998: 42) of the analyst and not an explication of *who the readers really were* in the Renaissance era—a point elaborated on by Healy who writes:

> ... a particular quality of Renaissance lyrics is how they exploit the private and the public: that the personal voices they adopt, with their pleas seemingly made to intimate addressees, are actually directed at readers outside their poetic enclosures. Yet by envisaging coterie readers, the familiar, even confidential, qualities of these lyrics are nonetheless

> retained. While promoting varieties of readings, even of opposing implications, these poems anticipate a context of being read in circles conversant with their methods, appreciative of their norms, and where circulating these lyrics helped enforce a sense of shared, educated culture. (2001: 59)

Instead of discussing who the readers were, Healy actually investigates for *whom the author wrote to or wrote for*. Discussing how the texts were read, therefore, becomes an exploration of the poem's historical background. As with reader response theory, Healy's argument leaves the text behind the context. However, in contrast to reader response, Healy's approach focuses on the author instead of the reader. The problem of Healy's analysis is the contextualisation in his argument: that is, according to Healy, the readers of the Renaissance could have read the poems without any "misunderstanding" of the context since they lived in that time. Thus, for the modern readers, the "correct" way to read the poems would be to identify with Renaissance readers and be sympathetic to, what were at the time, limited readings. I do not mean to exclude the historical background of the poems in the reading process, nor do I argue that Healy, as a critic, is "wrong". By evaluating Healy's reading, though, I do have to make clear what the process of *his* contextualisation is: that is, what kind of communication Healy has had to engage with in the poems that he analyses.

In this thesis, I argue that the reader's textualisation is a process of contextualisation. As Jones writes: "what the reader *brings to* the text is as significant as what he or she *takes from* it" (1990: 156). Thus, by examining the input of the author or what readers should take from the text points to a way of foregrounding the facts outside the text (cf.

Rodger 1983: 41-42). Although interpretation can be considered richer if it is explored beyond text analysis, my opinion is that interpretation should be based on the reading and the analysing of the text. Subsequently, the reader's contextualisation decides what historical background should or should not be included.

3.2.2. The context of the author vs. the context of the reader

Sell's *Literature as Communication* seems to be largely sympathetic to what I am proposing. Despite being able to penetrate "binarisms of sender/receiver, speaker/hearer, writer/reader, narrator/narratee and so on" (2000: 3), what Sell has attempted to introduce is a critic's historical re-evaluation of the "writer" and the "reader", which he defines as "mediating criticism". For example, in *Mediating Criticism: Literary Education Humanised*, Sell's focus is upon "what the author *did* and *can do*" (2001: 26). However, the assumptions about "authorship" and "literary creativity" still remain, and hence delimit, rather than mediate, the criticism. Sell's approach can be criticised as what Carter comments on F. R. Leavis:

> When Leavis undertakes analyses, he works within limits which are prescribed by his sense that a writer's language is a medium *through* which "felt" life is registered. The critic analyses literary meaning with reference to such touchstones as the writer's openness to the complexity of experience which is reflected and, in the great writers in the tradition, controlled by language. To interrogate the workings of this medium is not the business of the critic. In this scheme language becomes a kind of link between the

> essentiality of experience and the mature judgement of the writer. It is a precious link and therefore not to be tampered with. Such principles, in so far as they are articulated, do not allow of any consideration of the epistemological status of language. Where language is considered, it is as if it were only an analogy for something else. (Carter 1982: 3-4)

For Sell, it is a question of "what the author *did* and *can do*". In contrast, a communicational approach looks into *what the text does and can do*. In other words, the question Sell asks needs to be modified, because, after all, the "literary phenomenon ... is a dialectic between text and reader" (Riffaterre 1978: 1). As Jauss claims:

> The reconstruction of the original horizon of expectations would nonetheless fall back into historicism if the historical interpretation could not in turn serve to transform the question, "What did the text say?" into the question, "What does the text say to me, and what do I say to it?" (1982: 146)

Although Sell's criticism avoids overemphasis on "the message" in Jakobson's diagram of communication (see 3.1), it does reverse the order of interpretation. This is because priority of textuality gives way to preference of contextuality and it is the critic, not the reader, who determines this preference. What I need to stress about communication is the interaction between the text and the reader, as opposed to the relationship between the author of the text(s) and the reader. Literature is after all a communication that emerges from textuality. Thus, historicity of the text itself comes from this textuality. In contrast to the author's context which is actually established by other literary critics, it should be the reader's contextualisation that effectively provides meanings.

It is evident, then, that the communicational features which occur in

reading Renaissance poems define how a literary text can actually be a communication. I do not assume that, initially, the texts are used to communicate and then discover that, under certain circumstances, writers address readers who are themselves perceiving texts very differently. In my opinion, primary assumptions about the author's "original intention" must be challenged. Although it is possible for the reader to assume "what the author did and can do", the reader's interpretation should be predicated on evidence that arises out of the text. As Jones states:

> Texts are material objects, which carry within them the particular histories of their composition, and consequent possibilities of meaning. The term *text* therefore implies both a reader and a writer. In its origin the word means *something woven*, which implies a purposeful working upon the available resources of meaning. The *realisation* of this meaning, and the completion of the work, is nonetheless dependent upon the reader. (1990: 157)

Whereas without the author the text can never exist, without the reader textuality is only provisional.

3.2.3. From textuality to historicity

Another element that is related to textuality is "historicity". Historicity is, as Shillingsburg claims, problematical:[7]

> Historical constructs, including a great many of what are loosely called facts, may not correspond to history itself, whatever that was when it was the present.

[7] "Historical constructs", according to Shillingsburg, include "our notion of what happened, in what context it happened, the meaning of what was said or written in those contexts" (1997: 4).

> Often we act as if there were a definite correspondence between history (a story) and the past (events), but there are only partial ways to verify the accuracy or completeness of such constructs. (1997: 4)

Two essential questions to historicity are, firstly, whether there are actually "historical facts" and, secondly, who can verify them (cf. Green and LeBihan 1996: 93). As Easthope discusses the idea of "product of history":

> A sixteenth-century sword and a sixteenth-century sonnet are both products of history. But the poem, consisting of signifiers, is produced by the reader in the present in a way the sword can never be "produced" by a contemporary swordsperson who uses it. (1983: 24-25)

Following this comparison, I want to argue that a sixteenth-century poem, and even any written text, is and can *only* be *re*-produced by the reader.[8] After all, as Green and LeBihan write, "A literary history ... necessarily is the expression of evaluation, even if the criteria for such evaluation are not stated explicitly" (1996: 108). Because of this producing and evaluating process of historicity, *textuality*, as Yang claims, *must come before historicity*:

> Facts in literary history are created and composed, and it is the reader's engagement with the literary texts that produces these facts, rather than any history which "happened" prior to interpretation. The experience of the literary texts takes the reader into the world of the history, with each individual text enabling the reader to appreciate textuality and to evoke historicity. The author's production must be combined with the reader's reproduction; namely, the

[8] A possibility of constructing "literary history" is applying linguistics to literary criticism. See, for example, Bradford 1993.

> contexts can only be revealed by recreation. (2005a: 38)

It is the reader's contextualisation that decides the text and the context as both the text and the context are constructed. However, it is misleading to claim that there is any pre-existing context that determines the text. As Jauss writes: "The historicity of literature comes to light at the intersections of diachrony and synchrony" (1982: 37). Any contextualised factor is used to reform the interpretation, but textuality is the core and the starting point of the interpretation. With this in mind, it is worth noting Jones' view on context:

> All texts are read within a *context* which conditions the reader's expectations, and the interpretations which then appear possible; the context is indeed one part of the meaning that is communicated. The context will be different for different readers, or for the same reader at different times. The reading context is to this extent beyond the control of the writer—who will nonetheless have written with certain ideal or possible contexts in mind. (1990: 157)

When composing a text, the author indeed needs to contextualise his or her work but, when the written text is read, it is the reader who carries out *another* process of contextualisation.

In 'Professing the Renaissance: The Poetics and Politics of Culture', Montrose points out that the distinctions between "literature" and "history", as well as those between "text" and "context" have been questioned (2004: 586). Montrose claims that the new historical criticism refuses "a prevalent tendency to posit and privilege a unified and autonomous individual—whether an Author or a Work—to be set against a social or literary background." (ibid.) Historical evidence is to be found

in literary texts and only from text analysis can an approach to historicity be determined. As Montrose concludes:

> The project of a new socio-historical criticism is ... to analyse the interplay of culture-specific discursive practices—mindful that it, too, is such a practice and so participants in the interplay it seeks to analyse. By such means, versions of the Real, of History, are instantiated, deployed, reproduced; and by such means, they may also be appropriated, contested, transformed. (588)

Although historical evidence is apparent in literary texts, it is capable of re-orienting the way in which the text is read. While the text can be negotiated, so can the context, though. It is not through the context that the text is interpreted. Instead, it is actually due to the text that different contexts can be constructed.

3.2.4. The necessity of identification

When focusing upon reader response, Dixon and Bortolussi propose that

> ... readers often process a text *as if it were* communication, even though there may be only a limited sense in which veridical communication occurs between the historical author and actual readers. (1996: 405-06)

Although Dixon and Bortolussi are right to point out that literature is not completely a communication and that "one cannot assume that the mechanisms of conversational communication apply unaltered to the processing of literary texts" (407), their idea of "a communicative reading strategy" is limited to the reader's "mental representation" of the narrator

in the fiction (408). In other words, Dixon and Bortolussi define the addresser which is included in Jakobson's diagram of communication (see 3.1) as "the historical author" via "the implied speaker of the words of the text" (cf. Dixon and Bortolussi 1996: 406) or as the narrator in the fiction. As Jakobson points out: "The double-sensed message finds correspondence in a split addresser, in a split addressee, as well as in a split reference" (1987: 85). Dixon and Bortolussi recognise these multi-layered voices represented by the addresser and place their focus on Jakobson's emotive function (see 3.1). Nevertheless, there also exist different receptions that apply to the addressee. Where a poetic text is concerned, the reader's mental representation pertains to more than just the speaker of the text. There has to exist more than two communicants, and from a communication perspective, it becomes necessary for the reader to identify all participants which, during the reading process, must occur before focusing on interpretation.

3.3. Reading as process

In this section, I will present alternative theoretical positions in order to reconsider the nature of reading. When confronting the text, the reader will find that there not only exists more than one voice but also that he/she has to assume several roles in order to respond to that text.[9] Obviously, the role of the reader is the starting point, but the reading

[9] When Iser states that "text and reader act upon one another in a self regulating process", he views that "the text itself is a kind of process" (1989: 229). As I consider the reader as the starting point, I would claim that the reading, not the text, is a process. Cf. also "the poems as event" in Rosenblatt 1978: 6-21; "meaning as event" in Fish 1980: 22-32.

process itself covers a range of responses. In the following discussion, these roles will be defined to encompass the whole picture of the reading process.

3.3.1. The reader

By definition, **the reader** is hypothetical. As Belsey states: "hypothetical readers, whether ideal figures or contemporaries of the author, inevitably impose others, different in each case" (1980: 35). Although "different in each case", literary critics attempt to idealise a typical role for "the reader" (cf. Green and LeBihan 1996: 184-91). Referring to the practice of reading a novel, Stockwell argues:[10]

> ...we must recognise that there are many different possible readings of novel, foregrounding different elements, and so we can collect all possible readings together into a sort of idealised reader. This has variously been called the "model reader", or "informed reader", or "super-reader". All of the possible readings (a potentially very large but, I argue, finite number) available from the novel are represented within the idealised reader. (2002: 43)

This "idealised reader", [11] then, represents not only past or "documented" readers (see 3.3.3), but also future or "potential" readers (see 3.3.3). Therefore, as Barthes suggests, the status of the reader is

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[10] Cf. E. Evans' discussion of different roles of readers (1987: 38-40).

[11] Cf. Fish's "the affective reader" (1980), Gibson's "the mock reader" (1980), Prince's "the virtual reader" (1980) and Zyngier's "the projected reader" (1999). However, de Beaugrande's "the ordinary reader" (1985, 1987b) or "the naive reader" (1987a) lacks accurate distinction from "professional expert readers" (de Beaugrande 1985: 1). Although de Beaugrande's discussion may reveal a hierarchy of different readers, I would rather refer different actual readers to "documented readers" and "potential readers" as the distinction is much clearer (see 3.3.3). Cf. also Corcoran (1990: 136) for "other candidates" of the role of the reader.

dynamic and indeterminate:

> ... a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is constituted. (1977: 148)

From this perspective, the reader "writes" him/herself into the text and, thus, the reader has to be constantly re-defined as he/she encompasses a wide breadth of textual matter.

3.3.2. The implied reader

The implied reader must be distinguished from the author-intended reader or the author-targeted reader.[12] As Eco proposes:

> To make his text communicative, the author has to assume that the ensemble of codes he relies upon is the same as that shared by his possible reader. The author has thus to foresee a model of the possible reader (... Model Reader) supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them. (1979: 7)

However, the author's intention is questionable and is, in this respect, decided by the reader. Eco confirms this when he states that "the author

[12] Cf. Bakhtin's "superaddressee" (1986: 126); Todorov's "narratee" (1981: 40).

is not 'speaker', [but] he 'has spoken'." (13) As with Stella in Sidney's sonnet (cf. 4.3.1, 4.3.2, 7.3, 7.4), the implied reader can fulfill the role that is presumed by the author, although this role will require the reader's recognition of the actual poet's intention. Consequently, the role of the implied reader stays within the textuality itself. Iser's definition of the implied reader suggests this point of view:

> He embodies all those predispositions necessary for a literary work to exercise its effect—predispositions laid down, not by an empirical outside reality, but by the text itself. Consequently, the implied reader as a concept has his roots firmly planted in the structure of the text; he is a construct and in no way to be identified with any real reader. (1978: 34)

Hence, the text produces the implied reader and the actual reader undertakes this construct. This role is different from Zyngier's "writer's projected reader" (1999: 34), which is assumed by the writer whose intention is to present the reader's "projected image". In other words, the implied reader is the product of both the text and the reader. With this in mind, the identification of "you" as the implied reader and its plausible distinction from the addressee will be discussed in 4.1.2. Whether it seems "absent" in the text or whether it replaces the "you" that is present in the text, the implied reader remains a constructed character.

3.3.3. Actual readers

Actual readers, which include documented readers and potential readers, exist outside of the text and cannot be viewed as hypothetical constructions. To turn first to **documented readers**, they are readers

whose readings have been recorded either by themselves or by others and, in this sense, all literary critics belong to this category. As Belsey illustrates the characteristics of these readers: "Empirical readers whose responses are documented impose one kind of limitation on the possibilities of interpretation" (1980: 35). In other words, documented readings set up certain boundaries for the reader in the future (i.e. "potential readers" below). As to define whether readers are "documented" or not largely depends upon the reader. This means that if a reader fails to find "documented" writings, those writings remain "unreal". While Zyngier argues that "literary critics are readers but not all readers are literary critics" (1999: 33), I would propose that *literary critics are all documented readers, although not all documented readers are literary critics*.

Potential readers, on the other hand, exist entirely in the future and, thus, can only be presumed. Students of English literature are potential readers who could be adaptable and thus creative in their readings, though, alternatively, they could also be (mis)guided by documented readers if they happen to make contact with documented readings. The purpose of identifying different roles in the reading process as well as constructing a model for this process shows potential readers how this process works. In addition, students should be allowed to develop their own identifications, explore their own means of communication and gain a greater understanding of how to interpret a text.

3.3.4. Hierarchy of readings and the model of the reading process

When a *potential reader* initiates a reading activity, he/she is, along with *documented readers*, in the position of *the reader*. The reading process is oriented by the reader's identification of all the communicants. Based on the reading of a poem, Figure 3.1 represents that all the communicants in the reading process are related to each other in many ways.[13] Thus the model is a dynamic one, as, during the reading activity, each role can be switched or replaced. Four main features of the reading process can be listed as the following:

1. In the text, *the speaker* addresses *the addressee*.
2. *The implied poet* addresses *the implied reader* via the address from the speaker to the addressee.
3. Through the role of *the reader*, *the actual poet*, *documented readers* and *potential readers* identify *the text*. Conversely, *the text* addresses them through *the reader*.
4. During the reading activity, the reader identifies all the other participants related to the communication between *the reader* and *the text*.

[13] Cf. also "A simple model of literary communication" in G. Cook 1994: 128; "General Model of Personal Pragmatic Institutions in Lyric Discourse" in Grubel 1987: 157; Figure of "Reader writer text" in N. Jones 1990: 166; "A working model of the text as products and process" in Pope 2002: 77; Diagram of "roles in the process of reading literature" in Stockwell 2002: 41.

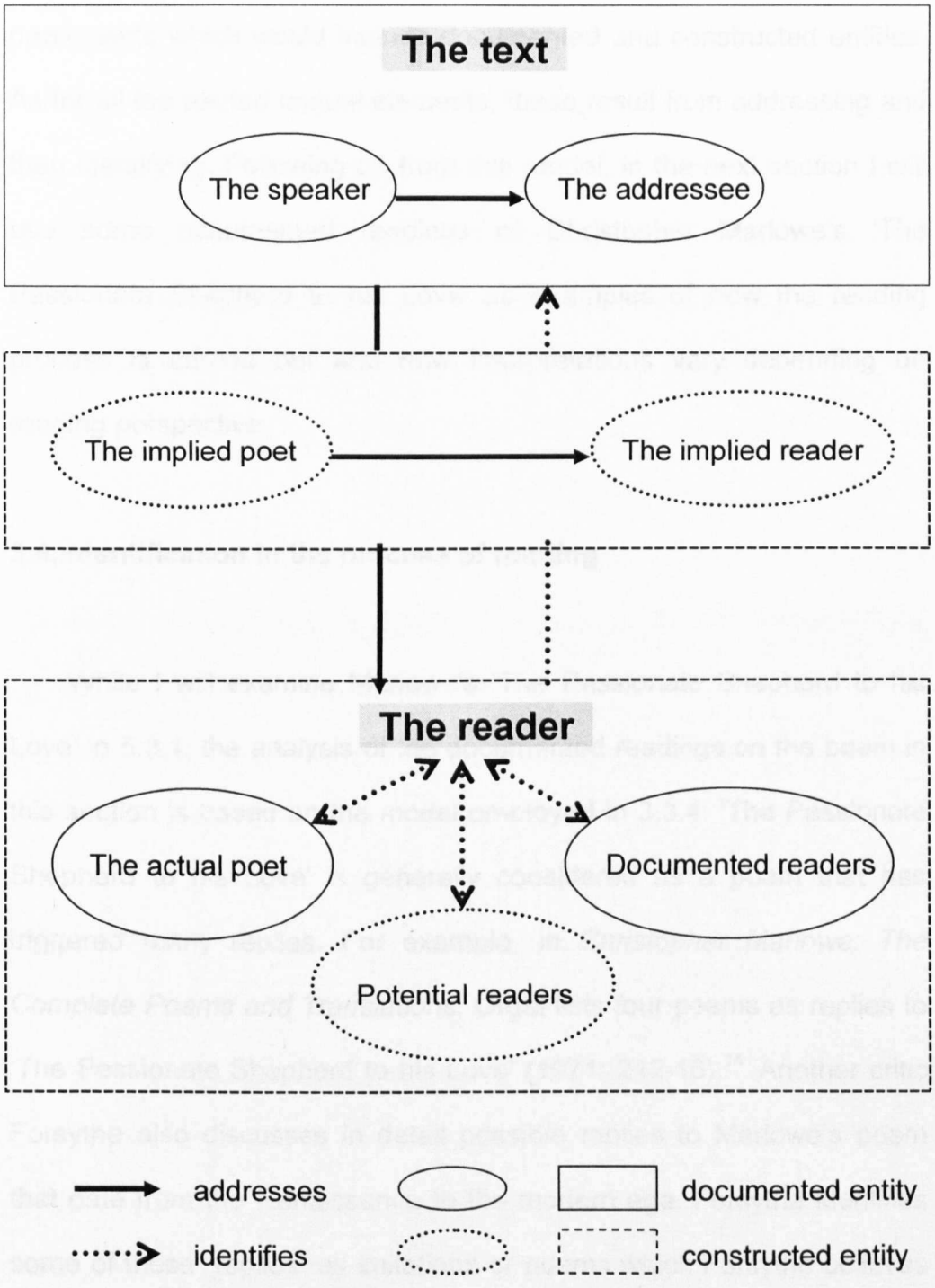

Figure 3.1 The process of reading

The reading process centres on the reader's identification of other participants which would include documented and constructed entities. As for all the related textual elements, these result from addressing and then identifying. Following on from this model, in the next section I will use some documented readings of Christopher Marlowe's 'The Passionate Shepherd to his Love' as examples of how the reading process is carried out and how interpretations vary depending on reading perspective.

3.4. Identification in the process of reading

While I will examine Marlowe's 'The Passionate Shepherd to his Love' in 5.3.1, the analysis of the documented readings on the poem in this section is based on the model employed in 3.3.4. 'The Passionate Shepherd to his Love' is generally considered as a poem that has triggered many replies. For example, in *Christopher Marlowe: The Complete Poems and Translations*, Orgel lists four poems as replies to 'The Passionate Shepherd to his Love' (1971: 212-16).[14] Another critic Forsythe also discusses in detail possible replies to Marlowe's poem that date from the Renaissance to the modern age. Forsythe identifies some of these "replies" as imitations or poems which Forsythe believes follow the "Marlovian tradition" (1925: 694). In addition, Levin elaborates on this notion when he points out that Marlowe's poem "was also a provocation to rejoinders and sequels on the part of Marlowe's friends

[14] These four reply poems are Sir Walter Raleigh's 'The Nymph's Reply', 'Another of the Same Nature, Made Since' (anonymous), John Donne's 'The Bait' and J. Paulin's 'Love's Contentment'.

and successors, who are perspicuously mirrored in their responses" (1961: 177).[15]

My remit here though is not to justify all possible replies; rather I will concentrate on two recognised poems—Raleigh's 'The Nymph's Reply to the Shepherd' and Donne's 'The Bait'—to demonstrate how they function as a vehicle of response to Marlowe. I will then consider how, by different uses of identification, other documented readers interpret the reading process in these three poems. In my discussion, I want to demonstrate how, by focusing on identification of different communicants, the reader interprets the text. My analysis will reveal that the reader's identification is adjustable, as is the role of the reader. Thus, by different foci of identification, the reader can create a sense of distance/detachment from the communicants or, alternatively, a sense of familiarity.

3.4.1. Sir Walter Raleigh's 'The Nymph's Reply to the Shepherd'

Raleigh's poem can be seen as the outcome of how the speaker and the addressee have been identified in Marlowe's poem. The poet's constructed reply indicates that the identity of the speaker and the addressee is that of the Shepherd and the Nymph. Thus, while the speaker in Marlowe's poem assumes the role of the Shepherd, in Raleigh's poem the Shepherd becomes the addressee.

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[15] In a similar viewpoint, Dubrow also mentions that, in the 20th century, "Marlowe's text was turned into a cabaret song in Ian McKellan's cinematic version of *Richard III*, thus figuring the destruction and deformation of the values the poem ostensibly celebrates" (2000: 194).

Given these assumed roles, it can be deduced how Raleigh's speaker, the Nymph, delineates the negative elements of pastoral life (see 5.5.1.3) to show the transience of nature's beauty.

> Thy gowns, thy shoes, thy beds of roses,
> Thy cap, thy kirtle, and thy posies,
> Soon break, soon wither, soon forgotten;
> In folly ripe, in reason rotten.
>
> (13-16)

Conversely, the form of the poem dictates that the Nymph attempts to oppose the Shepherd throughout the same line numbers (24 lines) and the same stanza structures (6 stanzas, 4 lines in each stanza). In addition, the language that the Nymph uses suggests that the text acts as a rejoinder to the Shepherd. In contrast to the declaratives and imperatives used by the Shepherd in Marlowe's poem, conditionals are employed by Raleigh's speaker and, for this reason, the past tense in Raleigh's poem effectively conflicts with that which is presented by the present and future tense in Marlowe's poem. Subsequently, the Nymph's efforts to resist deny the optimistic future evoked by the Shepherd (see 5.3.1.2 and 5.5.1.2):

> But could youth last, and love still breed,
> Had joys no date, nor age no need,
> Then these delights my mind might move,
> To live with thee and be thy love.
>
> (21-24)

What also needs to be considered is that while "we" and "our" are used four times in Marlowe's poem (see 5.3.1.1), the avoidance of the first person plural pronoun in the Nymph's reply strengthens the improbability of being together (see 5.5.1.1). Therefore, Raleigh's poem delivers a negative reply when it identifies the speaker in Marlowe's poem and

identifies *with* the Shepherd's addressee.

3.4.2. John Donne's 'The Bait'

In contrast to Raleigh, Donne's speaker in 'The Bait' imitates the speaker in Marlowe's poem and thus focuses identification solely on Marlowe's speaker. By twisting the role of the lover, Donne parodies Marlow as Donne's speaker explores other possibilities of wooing the addressee. The addressee in Marlowe's poem is not recalled in 'The Bait', while the speaker is recast as a fisherman. It appears that Donne's reply is not an answer to the Shepherd, but the poem does rephrase the address of "invitation" (cf. 5.3).

The opening—almost identical—lines in the poem of Marlowe and Donne display this characteristic of imitation. 'The Passionate Shepherd to his Love', for instance, begins as follows:

> Come live with me, and be my love,
> And we will all the pleasures prove,
> (1-2)

Compared to the opening lines in 'The Bait' which are:

> Come live with me, and be my love,
> And we will some new pleasures prove
> (1-2)

From "all the pleasures" to "some new pleasures", the speaker in Donne's poem indicates that there will be more expression of "pleasures" and "love". The imitation contains "new" elements. For example, the greater quantity of lines in Donne's poem (28 to 24) suggests that Donne's "reply" to Marlowe's poem goes beyond the role of the original speaker and that the "new" text has more to say.

'The Bait', though recognised as a reply to Marlowe's poem, actually makes comments on Marlowe's speaker. For this reason, the reading process redirects the focus toward the identification of the speaker instead of the addressee.

3.4.3. Literary criticism of Christopher Marlowe's 'The Passionate Shepherd to his Love'

When literary critics analyse these three poems, they tend to propose different identifications. My discussion of these documented readings attempts more to uncover *how* and *why* they reach their conclusions than to analyse *what* their interpretations are. In other words, I may disagree with the criticism, but my purpose is to reveal the reading process of two documented readers who will be discussed forthwith.

For Marlowe's poem, Riggs observes how 'The Passionate Shepherd to his Love' "inspired many replies from men in drag—Sir Walter Raleigh and John Donne, among others—pretending to be women" (2004: 109). This interpretation demonstrates that when Riggs, as a reader, considers gender issues contained within these three poems, he is actually attempting to identify the speaker in Marlowe's poem:

> The most popular lyric of the age went unnamed until the editor of the anthology *The Passionate Pilgrim* called it 'The Passionate Shepherd to his Love' in 1599. The title stuck, but the singer's identity remains elusive. The speaker could either be a shepherd courting a rustic sweetheart, or a courtier inviting a paramour to set out for the country[.]... The poem

remains open to either interpretation. (ibid.)

Though Riggs provides two alternative identities of the speaker, he actually identifies the speaker as a male figure, while the gender of the addressee remains indeed ambiguous. Hence, it can be perceived that Riggs' identification is on the role of the speaker.

On the other hand, Simkin considers that Marlowe's poem can be a male-to-male text. In contrast to Riggs, however, Simkin's identification highlights another documented reader:

> Bruce R. Smith has offered an intriguing suggestion that would place the poem in a very different genealogy, more in keeping, perhaps, with the sexual orientation that dominates *Hero and Leander*, as well as *Edward II* and, to an extent, *Dido*. Smith argues that 'The Passionate Shepherd' draws on Virgil's second eclogue, which depicts the passion of the shepherd Corydon for the male youth Alexis, and his desperate and doomed attempts to persuade him to be his lover, in what Smith suggests could be read either as "an indulgence... Or a denial of homosexual desire". ... He goes on to argue that Marlowe's poem can be seen as "a recital of the country pleasures with which Corydon tries to woo Alexis". ... Although the thesis must remain tentative, it is one potential re-reading of one of the most familiar lyrics in English poetry, further evidence of the continuing provocative potential of Marlowe's work. (2000: 217-18)

Without providing textual evidence, Simkin alludes Smith's interpretation of Marlowe's poem in order to give his own reading. Although both Riggs and Simkin look for the origins of Marlowe's poem, their different identifications lead them to construct contrasting readings and opposing critiques.

3.4.4. Literary criticism of Raleigh's poem

By comparing Raleigh's poem with Marlowe's, Hadfield carries out his analysis by focusing on the implied poet and the implied reader:

> In a sense what has occurred is a change of mood, from a confident imperative ("Come, be my love", etc.) to a tentative conditional tense ("If", "could", etc.). In Marlowe's lyric the command precedes the possibility; in Raleigh's, the (im)possibility precedes the agreement. (2001: 101)

As a reader, Hadfield tries to reveal the strategy employed in the address made by the two poetic speakers. By illustrating the styles of the two poems, the evidence that Hadfield cites is from the texts.

Similarly, when Waller comments on Raleigh's 'The Nymph's Reply to the Shepherd', the identification of the implied poet is also presupposed:

> Raleigh's poetry has superb control of mood, movement, voice modulation and an appropriately direct rhetoric. ... [H]e pares down the ornate tropes of the courtly tradition, chooses syntactical and logical patterns which emphasise rationality and urgent, emphatic movements of mind. (1993: 117)

This stylistic analysis of Raleigh's poem thus leads Waller to discuss "the authorship" of the poem. For Waller, the point of his criticism of Raleigh's poem is to connect the implied poet with the actual poet.

In contrast, this problem of authorship does not concern Rowse in his study of Marlowe's life. By identifying both the addressee in Marlowe's poem and the speaker in Raleigh's poem, Rowse proposes that

> ... it is not generally realised—people simply are

> without the imagination—that his [Marlowe's] famous lyric ... would not be addressed to a woman; so that Raleigh's reply to it would have an ironic inflexion—just like Raleigh. (1971: 163)

For Rowse, there is not much of a gap between the speaker and the actual poet, and this is indicated by the supposition reached by Rowse on the underlying theme of the poem and its author's undisclosed sexual leanings: "It would not be unfair to say that the outstanding patron of homosexuality in the literature of the age was Marlowe, for he was very much a propagandist of his opinions." (162)

While Hadfield and Waller identify the implied poet, Rowse identifies the actual poet in his representation of Marlowe's poem. The different identifications on which these critics focus ensure that their individual communications with the text promote very different interpretations.

3.4.5. Literary criticism of Donne's poem

Critics of Donne's 'The Bait' also carry out different analyses. Pinka, for example, argues that 'The Bait' is addressed to an implied reader and not to the female addressee:

> [T]he poem's ties with Marlowe's 'The Passionate Shepherd to his Love' and Raleigh's 'The Nymph's Reply to the Shepherd' insist on it as a bawdy burlesque of the two songs and its speaker as a ribald parodist. He directs his witty wordplay to the clever reader familiar with the other two poems and not finally to the woman he addresses, no matter how discerning we assume her to be. If we postulate that she knows the other poems and assesses 'The Baite' in relation to them, she then becomes, not a second-person listener but a detached audience as

> removed from the exchange as any other reader. (1982: 42-43)

Pinka's comments display how she has identified the distance between the addressee and the implied reader.

On the other hand, like Rowse, Klawitter speculates on the addressee and, especially, on the issue of homosexuality in Marlowe's poem:

> 'The Passionate Shepherd to His Love' of Christopher Marlowe, dated 1588 by R. S. Forsythe (701), contains no evidence that the poem is addressed to a woman. It was first printed in *Sonnets to Sundry Notes of Musicke* attached to *The Passionate Pilgrim* (1599) and one year later appeared in *England's Helicon* with Raleigh's reply following it. That the poem acquired an aura of heterosexuality by the time of its second printing comes not from itself nor from Raleigh's reply, but only from the title to the latter ('The Nymph's Reply to the Shepherd'). It was a bit presumptuous for anyone to ascribe gender to Marlowe's "Love" by identifying it as a "nymph": 'The Lover's Reply to the Shepherd' would have been a more accurate riposte. (1994: 68)

By confirming the possibility of same-gender love in Marlowe's poem, Klawitter then concludes his reading on Donne's 'The Bait' as both the speaker and the addressee being gender-ambiguous:

> The evidence is admittedly not overwhelming in favour of a male-narrator and male-lover in 'The Bait', but it is likewise impossible to argue from the other side that the narrator is definitely talking to a lady. (73)

Quite clearly, Klawitter's conclusion emerges from his focus on the identification of the addressee.

Kittay, though, with a more stylistic analysis of Donne's 'The Bait', identifies the actual poet as the implied poet:

> In this poem courtship is mockingly spoken of in terms of the extended metaphor of fishing, and the metaphor develops by playing out the relations between the elements in the vehicle field. The term "play" seems especially apt for this parody of Marlowe's 'The Passionate Shepherd to his Love'. (1987: 263-64)

The text-implied poet is, of course, related to the actual poet, but the names "Marlowe" and "Donne" are not necessarily used to refer to the actual historical figures (cf. 7.4.1). Kittay's identification of the implied poet and the implied reader renders a study of, particularly, an underlying message that is contained within symbol and metaphor.

However, when the historical figure is considered, any analysis of these poems becomes re-oriented. For example, Marotti's assertion that "Donne's stylistically uncharacteristic lyric self-consciously mixes the smooth manner of courtly pastoralism with the stronger language of which he was fond" (1986: 84) identifies Donne as a historical figure in the Renaissance. Marotti continues to draw distinction between these reply poems:

> Donne's answer to Marlowe is very different from Raleigh's. Whereas Raleigh turns to the language of both classical and Christian moral verse to shift the intellectual ground away from Marlowe's courtly pastoralism, Donne criticises the belief that pastoral retreat can simplify emotional relationships. ... 'The Bait' can be placed in the general category of answer poems and parodies, kinds of work that appear in academic, courtly, and other environments. (85)

Thus, Marotti's reading of these poems has transformed the roles undertaken by the speaker and the addressee, as well as the implied poet and the implied reader. Like many literary critics, Marotti places emphasis on Donne as an actual person—that is, an actual poet—who

has composed 'The Bait' in reply to Marlowe's poem.

3.4.6. The reader's choice of identification

Given that Marlowe's 'The Passionate Shepherd to his Love' serves as a starting text for the perpetuation of the reply poem, it is apparent that all of these replies emanate from a specific identification. It is common for the reader to identify both the speaker and the addressee, even if there is little attention paid to either of them. When the reader focuses on the technique employed in the poem(s)—the "voice behind", their intention is to identify the implied poet and/or the implied reader. As Dubrow states: the "lyrical speakers express universal feelings and represent all of us rather than individualised, historically situated people" (2000: 179). Those who examine both the biographical background of the author and the socio/historical background of the text are usually those who attempt to identify the actual poet. In this case, according to Dubrow, the speaker is "historicised" (ibid.). Most interpretations, especially those in the collections or anthologies, are carried out in this way. Thus, these readers attempt to communicate with the poet by locating Marlowe, Raleigh or Donne within an English literary history. In this sense, critics and anthologists, such as Healy (1994: 23) and Waller (1993: 117; also cf. 3.4.4 above), believe Marlowe is not necessarily the author of 'The Passionate Shepherd to his Love'. Alternatively, certain critics use Raleigh's reply as evidence of the "personal relationship between Raleigh and Marlowe" (Clark 1965: 235). Ultimately, among documented readers, literary critics are prominent and this tends to

influence some readers to identify with a certain critic's approach in order to interpret the poem.

Naturally, before reading, identification occurs during the writing process.[16] The actual poet should have a specific reader(s) in mind when the text was originally composed. As Dubrow points out, "Renaissance lyrics frequently address not just a single audience but rather multiple and different audiences" (2000: 197). Consequently, the reader in the actual poet's mind contributes to the composition of the text and, by definition, the communication. However, if not originally constructed, this identification is re-constructed in the reader's minds—it is an identification of another identification. A similar identification happens when critics discuss their readings with an awareness of their audiences. For example, modern critics are writing for modern readers, while a teacher is engaged with students as readers.

All in all, the use of identification in the reading process enables the reader to lend his/her interpretation to the text. It is this feature of literary communication that I recommend as a teaching mechanism in the study of English literature. This is especially relevant when considering the speaking voice(s) in Renaissance poetry, as the teaching of these poems should deal with the different identifications that emerge from the reading process.

[16] The idea of bringing "the actual poet" into the interpretation will be discussed in 7.4.1.

3.5. Interpretation: relations between levels of authority

My review of the different readings of Marlowe's 'The Passionate Shepherd to his Love' should direct students in how to recognise their roles when reading texts. As I have already mentioned, readings with different identifications help to construct various "replies" or "responses" to the original poem. While this communication targets the addressee, the author's presumed reader and the actual reader, it emanates from the actual author via the implied poet and the poetic speaker. On the other hand, however, the reader does have to make a choice of which his/her identification actually utilises in order to make an interpretation. The authors of the later reply poems are also the readers of the original poem. The communications that ensue between these poets and their readers are intertwined with the several roles that the reader has to identify and to interpret. When the original poem is responded to by other poems and then by criticism, documented readings will serve to configure potential readings, even though they may be detrimental to the later critical responses. In addition to messages embedded within the texts, the reader also has to explore any relationships or interactions existing between the various roles that emerge from the reading. This process enables the reader to negotiate the "author-ity"[17] of each communicant, as well as develop different levels of communication within the reading process. As Zyngier states: "Literary critics' or teachers' interpretations are authoritative constructs" (1999: 33).

[17] For the discussion of the authority in intralocution, see 4.1.3; for a further reconsideration of the idea of authority, see 7.5.1.

Therefore, in most cases, the "authority" belongs to the documented reader.

3.5.1. Multiple interpretations and possible readings

Due to the different foci of the reader's identification, there is no single or "correct" way of reading a poem. In Barthes' opinion, literature refuses "to assign a 'secret', an ultimate meaning, to the text" (1977: 147), which Eco refers to the "openness" of a text:

> A work of art ... is a complete and closed *form* in its uniqueness as a balanced organic whole, while at the same time constituting an *open* product on account of its susceptibility to countless different interpretations which do not impinge on its unadulterable specificity. Hence every reception of a work of art is both an *interpretation* and a *performance* of it, because in every perception the work takes on a fresh perspective for itself. (1979: 49)

By examining various meanings that both the text and documented readers have constructed, a potential reader should be encouraged to redefine the text and discover the meanings that belong or relate to him/her.

This variety of interpretation displays that reading is a process that rebounds back-and-forth between contextualisation and texualisation. This leads to a reconsideration of how literature functions as communication as well as how the reader should read a text and what the reader may have presumed when reading a text. As reply poems rely on former poems and on the reader's expectations and as critics' interpretations re-orient reader responses, the idea of the

"communication" which has been discussed in this chapter is neither an immediate nor a reciprocal "sender versus receiver". In other words, reading these poems is far more than just a simple communication between a reader and an author. T he necessary modifications and re-negotiations in this kind of communication challenge the idea of a straightforward person-to-person message transference. In this respect, the communicational features emerging from these texts enable the reader to engage in creating meanings for the texts. By the reader's interpretation, the texts have been deconstructed and the communication has taken on a different form.

Although the reading process is complicated, the purpose of a communicational approach is to show that these readings are, for different reasons, legitimate. In a traditional classroom, as de Beaugrande describes, "the readings favoured by teachers or textbooks were treated as norms for students to accept and rehearse" (1987: 147). My approach is against those "favoured readings"—it does not rely on "preferred" readings, neither is it intended to make the reading itself too complex to be carried out. As I discussed in 2.4, the readership in the classroom should be foregrounded and an understanding of this reading structure should contribute to not just a teaching methodology, but also to ways of reading the texts. The reading process model is about how the reader *can* read, rather than how he/she *should* read the texts. In the classroom, especially, a potential reader is expected to carry out an individual communication by recognising his/her own identification.

3.5.2. The role of a teacher

To achieve multiple interpretative possibilities in readings, the role of a teacher in the classroom is essential without being autocratic. In this respect, the teacher's role should act "as an intermediary between author, text and receiver—opening up a multi-directional sphere of interaction" (McRae 1991: 97). For instance, the following introduction to Donne's 'The Flea' should be avoided in the classroom:

> Donne's famous flea is ... not merely his art's mascot but its microcosm, with respect both to his metaphysics (Donne's theme of the magical union of two lovers, a feat the flea effects instinctively) and to his catch-me method. The flea mirrors both Eros and poem—is both connective and kinetic, pinchy and jumpy, like Donne's wit. (Bedient 2002: 112)

According to Yang, when such a passage is introduced to Taiwanese students, it will only confuse the issues students need to confront:

> This statement does not appear "wrong", but it has actually created another text for Taiwanese students to interpret. It not only raises questions about the definitions of those terms but also relates to the problem of identification of the poet. ... (2005a: 44-45)

A teacher should not have to give final readings of the text in order to assist students to become potential and creative readers (cf. Scholes 1985: 24-25; Corcoran 1987: 41-74). In other words, the teacher should be able to establish a common basis for an interpretation. As Widdowson describes the negative effect of this imposition of teachers:

> What critics and teachers so often do is to tell students what messages are to be found in the literary works they are studying and this ... discourages them from seeking out messages for themselves. (1975: 75)

In order to encourage students to become independent readers, the responsibility of the teacher should be to provide methods, instead of results, of different approaches. For this reason, the teacher should facilitate starting points and means which, as McRae argues, must be accessible for students:[18]

> *Accessibility* must always be the key-note. And to render a text accessible does not mean trivialising the text or compromising it. Simply, it means finding the correct and apposite point of entry for present-day students into texts which are not at first sight directly relevant or interesting to them. (1991: 18-19)

It is the teacher who decides what readings should be studied in the classroom.[19]

Thus, the foci of identification should be stipulated by the teacher. This "teacher intervention" in an EFL classroom is considered by Ali:

> Perhaps there are aspects in the text the teacher thinks will help students attain a fuller appreciation of it. Thus, the teacher will create activities that will cause students to recognise these aspects, but the awareness must come from the students themselves; the teacher just facilitates the condition for awareness to take place. (1994: 292)

A teacher's task is to suggest a focus and then help students develop their own communications with the text (cf. Hanauer 1997: 13-14). As Leith and Myerson argue:

> ... the fixity of the purely verbal "text" is an illusion. ... The verbal component may have a fixed form, but its meaning can never be fixed, because at different times audiences in various places will bring their own frameworks of interpretation to it and make something

[18] Cf. also Brown's 'Rendering Literature Accessible' (1987: 93-118).
[19] Cf. "preferred" or "dominant" reading in Pope 1995: 6; also Hanauer 1997: 11.

> new[.] (1989: 9)

There is no single conclusion that a teacher can make for students. Instead, what a teacher must do in the classroom is to depart from any uniformity of interpretation and actually reveal more interpretations. As McRae states: "Teachers have always to give their students something to communicate *about* as well as the language capability to communicate *with*." (1991: 79) This view is reiterated by Carter: "a main [pedagogical] aim is to foster skills of interpretation by demonstrating that interpretive skills should be developed in relation to a capacity to analyse the language organisation of texts" (1989: 69-70). It is "an initial method", rather than "a wholly unproblematic means of reading texts" (70), that a teacher should provide for students. Subsequently, a teacher should facilitate communication and lead students to their own conclusions. This reasoning, as G. M. Hall says, is "to empower students to select and read and produce texts in an appropriate way for their own purposes with a fuller knowledge of what the alternatives are" (1999: 13). In this way, teaching literature can be "a more democratic activity oriented towards each reader's cognitive response" (Zyngier 1999: 33). On the other hand, the focus of students' readings "should be on learning how to interrogate, rather than knowing how to solve" (36). To sum up, as G. Hall delineates the role of a teacher:

> Reading must be personalised, but also dialogised in a responsible fashion and here the teacher/educationist has an important role to play. (1989: 38)

The communication between the teacher and students must be initiated

and not intervened by the teacher.[20]

3.5.3. Threshold to interpretations: identifications of the intralocution

As defined in 3.1.2, the communicational approach is text-based and reader-oriented and, for this reason, the identification of the poem should focus on a particular identification as an initiation of analysis. According to the discussion in 3.4, it is apparent that the identification of the speaker and the addressee is most accessible for students. As I argued in 3.2, the study of any context comes after the study of the text. This means that the communication between the speaker and the addressee can be a starting point for students to carry on their communication with the text. A teacher of Renaissance poetry is responsible for opening a threshold that students can explore further. This should enable students to carry out communications with the text and reach their own interpretations. In this respect, identification of the intralocution (as defined in 2.2.3) in Renaissance poetry leads to a more accessible text. The value that I will place on interpretation is to do with the process of identifying the intralocution. What I propose relate to this process and will aid interpretation and understanding of that interpretation. In the next chapter, a further discussion of intralocution in poetry will be undertaken, while the developing analysis of Renaissance poems will be discussed in Chapter 5.

[20] Cf. "the need for pedagogic dialogue" in Rodger 1983: 48-49.

Chapter 4

Intralocution in Renaissance poetry

In Chapter 3, I argued that literature is a kind of communication and discussed how authority should be interpreted within the reading process. In this chapter, I will employ intralocution as a means to viewing Renaissance poetry as communication. Before textually analysing the Renaissance poems selected in Chapter 5, I want to discuss the delineation of intralocution as a main feature in Renaissance poetry. As intralocution refers to how the speaker communicates with the addressee, in this chapter, I will examine the following aspects about intralocution:

1. The possible identification of the speaker and the addressee;
2. The examination of different voices in the text;
3. To go through the address that the speaker makes, thereby drawing on the role of the reader to investigate possibilities of how to interpret intralocution.

After an overview of the intralocution, I will build up specific checklists that will provide a framework for the text analysis in the following chapter.

4.1. Identifying the participants

To begin with, concepts of creation and construction need to be defined. Most Renaissance poets used to have in the text a speaker or persona who would address a specific addressee. Thus, it is important

to analyse how this speaker's voice is created and how the addressee is constructed. With the creation of the speaker's voice and the construction of an addressee, the authority of the text is manipulated which causes the reader to re-identify the speaker and the addressee.

4.1.1. Poetic "I"

As there is a kind of utterance in a poem, an identification of the speaker becomes inevitable (cf. "Who speaks?" in Pope 1995: 60-62; "the narrator" in Todorov 1981: 38-40). In the words of Brooks and Warren: "we must have some sense of the identity of the speaker, [so] that the voice of a poem is not heard in a vacuum." (1976: 14) However, it is always worth trying to determine whether there is only one voice in the poem. For example, when Barthes argues that "the *I* which writes the text, it too, is never more than a paper-*I*" (1977: 161), it is difficult for the reader to pin down the identity of the paper "I" in the text.[1] This "I" on paper is defined by Culler as a "poetic persona", which is "a construct, a function of the language of the poem" (1975: 199). Although the role of this persona may be ambiguous, Culler is right to point out:

> ...it none the less fulfils the unifying role of the individual subject, and even poems which make it difficult to construct a poetic persona rely for their effects on the fact that the reader will try to construct an enunciative posture. (ibid.)

Yet, as Verdonk suggests, the construction of this figure requires the reader to distinguish between and among several potentially detectable

[1] Cf. also the distinction between "narrator" and "represented speaker" by Easthope (1983: 46).

voices in the poem:

> ... the first-person pronoun does not represent who produced the text but a persona within it, and so we cannot as readers converge on the writer's context but only on that which is internally created in the text itself. And this context may represent not one perspective or point of view, but several. (2002: 23)

In this sense, the model I built in 3.3.4 helps the reader to distinguish between the various voices by identifying their roles in the reading process. McRae points out that even when the "I" represents the speaker in the text, it tends to introduce other voices:

> The addresser of a text is the voice—"I" in a first-person narration—which speaks or writes the words. This is often different from the poet or the author. (1998: 149)

The reader has to see through all the voices and define the "I". As Semino writes:

> The voices and contexts of utterance projected by poetic texts may vary along two main dimensions: firstly, the degree to which the *persona* is likely to be identified with the author of the poem, and secondly the mode of discourse in which the *persona* is imagined to be engaged (e.g. interactive speaker, solitary narrator, impersonal observer, etc.). ... (1995: 147)

In this respect, the voices and the roles are related to each other within the interpretation process. Stockwell uses Mary Shelley's *Frankenstein* to reveal an individual reading experience:[2]

> My idea of the real Mary Shelley in general is different from the **implied author** of Frankenstein. My

[2] Stockwell's analysis of different roles in the reading process includes also the "extra-locution": the "extrafictional voice" and the "idealised reader". Here, though, I focus upon the "intra-locution" and apply only the "inner" part of his analysis. Cf. also Iser's discussion of "extratextual" and "intratextual existence" (1989: 251).

> re-creation of a persona generating and arranging the novel is specific to this novel published in 1818: my sense of the implied author of *The Last Man* (1826) is not the same Mary Shelley. There are different concerns and writing style in the later work, a different implied author. (2002: 42)

Within the poetic text, the persona, or the implied poet, is often the poetic "I". Stockwell continues:

> Within the novel, Frankenstein is the main *narrator.* However, there is a framing narration around him, in the form of letters written by Captain Robert Walton. ... Frankenstein is also a **character** in the novel, and there are other characters who also narrate parts of the story, either in the form of direct speech or by having their letters reproduced. (ibid.)

Although the narrative structure of *Frankenstein* may have more levels of meaning than found in the structure of poetry, Stockwell's analysis demonstrates that, apart from the implied poet, there is another role which is the narrator in the novel. If the same concept is applied to a poetic text, then this role becomes the poetic speaker. As Culler states: "Any speaker whom the reader fills in or imagines will be a poetic construct." (1975: 195) By recognising the "I" in the text, the reader creates the role of the speaker. When defining "the implied author" (cf. also Todorov 1981: 39), Wales writes:

> The implied author is ... a TEXTUAL construct, created by the real author to be the (ideal?) image of him- or herself, and also created anew by the reader; and who may or may not intrusively address the reader directly; ... and whose opinions and POINT OF VIEW as NARRATOR may or may not coincide with those of the author. ... (2001: 204)

Wales continues to state that "It is difficult to dissociate finally the real

from the implied author" (ibid.). However, according to Herman, "there is a 'gap' between the two subjectivities of the author as empirical author and the fictional subject in poetic discourse" and, for this reason, there exists a "dynamism involved in the interpretative process as interaction between the text and reader" (1989: 214). Therefore, the poetic "I" is actually a product of the reading activity:

> ... it is no entity of any kind which may be verified, but is the product of work done by the reader in his or her engagement with the text in acts of interpretation. The text provides the cues for such subject production in its motivated organisation as discourse, but the specific realisation of the subject in any one reading is also dependent on reading decisions and reader inference. Thus, the subject is produced discursively, textually, in the poem, but known as effect in the reading. (ibid.)

Ultimately, then, it is the reader who *perforce* bridges the "gap" and creates the persona.

On the other hand, as the speaker in a poem is also the poetic "I", the distinction between the speaker and the implied poet becomes blurred. As Todorov writes about the narrator of a narrative:

> The true narrator, the subject of the speech-act of the text in which a character says "I", is only the more disguised thereby. A narrative in the first person does not make the image of its narrator explicit, but on the contrary renders it still more implicit. And every effort at such explicitation can lead only to a more nearly perfect dissimulation of the subject of the speech-act; this discourse that acknowledges itself to be discourse merely conceals its property as discourse. ... And this narrator-character ... does not *speak*, as do the protagonists of the narrative, he *recounts*. (1981: 39-40)

Although the speaker in the poetry is also a character that is a participant or a communicant in the intralocution, in contrast to the narrator in a narrative, who can be a character in the fiction, the speaker does *speak*. Stockwell recognises this when he writes:

> We can see that some of the categories ... can overlap, but it is still useful to see where different roles are being enacted. In autobiography, for example, implied author and narrator ... can overlap. (2002: 42)

Within a poetic text, as in autobiography, this feature of overlapping is conspicuous as the implied poet is often identical with the poetic speaker who also acts as a character in the text. To define the distance, or closeness, between the implied poet and the poetic speaker as well as between the speaker and the character, the reading process needs to be re-orientated rendering the interpretation of the text as indefinite. As Herman says:

> In poetry where the use of *I* signals a speaker, but no speaker is given, questions of subjectivity—of "Who speaks?" and of the nature of the "self" posited by such use—actually involve attention to the dispersal of "roles"—discrete performances of subjectivity—across the discourse of the poem, in the play of which the "subject" is produced. In this attempt, the reader works "backwards", so to speak, by inference, using overall linguistic knowledge to contextualise the sentences of the text as utterances, and attending to act, role, context, as appropriate to such usage. (1989: 216)

The poetic "I" is an entity that the reader has to define and recognise; in other words, the reader has to negotiate the role of the "I" all the time during the reading process.

4.1.2. Explicit or implicit "you"

While the identification of the poetic "I" is complex, its counterpart, "you" is another controversial entity.[3] As McRae defines, "the addressee" of a text

> ... is the receiver of the text, often the reader, but occasionally another implied receiver; for example, the addresser's beloved in the case of a love poem. (1998: 149)

This double identity of the addressee can also be seen in Lindley's analysis of the lyric "I":

> The "I" may speak directly to the reader; more often the lyric is addressed to a recipient different from the audience—to a lover, to an object, to an abstraction, so that, in Mill's definition, "a lyric is not heard but overheard"; or the lyric "I" might be construed as a voice "talking to itself, or to nobody". (1985: 51)

However, the "recipient", either explicit or implicit, is, like the speaker, created by the text and recognised by the reader. As Verdonk states:

> ... the "you" does not materialise as an addressee, with the result that the reader is positioned in this role while the perspective remains with the narrator. (2002: 36)

Verdonk is right to point out that the addressee has not actually been materialised, for, even when the addressee responds, the action or performance is from the speaker's perspective. However, the presence (or absence) of the addressee in the text still affects the speaker's viewpoint and the way that viewpoint is addressed; all of which, of course, influences the intralocution. Furthermore, when it is recognised

[3] Cf. "Who speaks back?" in Pope 1995: 62-64; "the narratee" in Prince 1980: 7-25.

that the intralocutors are the speaker and the addressee, two roles can then exist both behind and beyond them: the implied poet and the implied reader. Following his analysis of the narrative structure in *Frankenstein*, Stockwell observes:

> Characters speak to other characters, and narrators narrate to an addressee: this addressee at any particular point is the **narratee**. ... Of course, there is an **implied reader** of Frankenstein's narrative who sees all of the elements directed at different narrates. This is the reader to whom the novel is directed. (2002: 43)

As the poem is addressed to the implied reader, both the implied poet and the implied reader are recognised through the reading of the text; that is, they are text-implied.

In most Renaissance texts, the addressee can often be identified with the implied reader. As with the suggested distance between the speaker and the implied poet, the distance between the addressee and the implied reader is also vague. The speaking voice can target a certain addressee as a character in the text (cf. 6.1.4), or some implied reader through the text (cf. 6.1.1). Moreover, while the poetic "I" is normally used in the poems, the "you" is often missing throughout the texts (cf. 6.1.1, 6.1.2, 6.1.3). When the "you" is absent and is thus implied, the distance between the addressee and the implied reader is usually overlooked. In this respect, the implicit "you" can be either the addressee or the implied reader, or, indeed, can be both. Therefore, the negotiation between the reader and the text about the identity of the addressed "you" is also actively engaged.

4.1.3. Authority in intralocution

The complexities involved with identification affects the authority both *in* and *of* the text. The authority of the text is generally considered as pertaining to the author of the text, which in itself relates to the text's speaking voice. In the sense of the speaker occupying this secondary role to the author, the authority seems to belong to and be represented by the speaker. However, as N. Jones argues, the term "author" "suggests a tradition of thinking that locates ... simply the authority of the text, casting 'the' author as the solitary originator of meaning" (1990: 159-60). Jones continues:

> Many texts are anonymous. Many are written by one hand but "authorised" by another. ... What a writer does is not *determined* by the culture, but is always conditioned by it. (160)

When considering intralocution, it is the implied poet who employs the poetic "I" as an agent to convey authority. For this reason, the implied poet is "anonymous", and obviously "authorised" by the actual poet. The way in which the speaker targets the addressee reveals how the address is imposed with certain conditions. Consequently, the degrees of authority can vary from line to line and this reflects the oscillating relationship between the implied poet and the implied reader.

To claim the authority in the text, the poetic "I" can be recognised as a personal "I" that asserts individuality. When the "I" is constructed as a private voice, the addressee is expected to receive confidential messages. As the persona of the speaking voice can be implicit in the text, the role of the addressee is also ambiguous. The speaker may or

may not directly address the implied reader, but the implied reader is presumed to share the personal experience with the speaker. As Lindley writes,

> From the evidence of the words on the page the reader deduces the "virtual narrative" of the speaker's actions or thoughts. (1985: 50)

On the other hand, when the message is transferred from the speaker to the addressee, the personal experience is transformed to the communal or public experience. The implied poet is presented not merely as a speaker for him/herself but also as an announcer for the implied reader. This presumed reception of the implied reader determines how the speaker is the authority. Thus, the implied reader recognises and reconstructs his/her own identity to confront the authority contained within the text. J. T. Miller defines this "authority" of the poet's voice and proposes that it is the "ability to create and endorse independently his own vision in his poetry, to uphold his full responsibility and power to validate that vision" (1986: 5). According to Miller, in the event of a love relationship between the speaker and the addressee, "what must be reconciled is his [the speaker's] authorial autonomy and the need (poetically and personally) to acknowledge and conform to the standards presented by the lady [the addressee]" (148). Therefore, the poetic voice *creates* the authority, but the addressee *recognises*, *refines* and *recreates* that authority. This reconciliation or interaction is the main concern of my text analysis.

4.2. Interactions between the speaker and the addressee

As I have mentioned, it is difficult to distinguish between the roles of the speaker, the addressee, the implied poet, and the implied reader in the reading of a poetic text, as the text causes an intriguing relationship between the participants that can never be stable. However, a recognition of distance/closeness and an understanding of the authority both depend on the reader's involvement or engagement in the reading process. In the text, it is the interactions between the speaker and the addressee which initiates this process and means that the intralocution is the beginning of the communication. In the following sections, three aspects of the reader's identification will be foregrounded to provide the basis of text analysis.

4.2.1. Status of the speaker and of the addressee

Once the status of the participants is recognised, the authority of the text requires re-negotiation. Although in many Renaissance poems, the speaker is the lover of the addressee, it is not always the case or, at least, it does not always appear so. In Donne's 'Batter my heart, three-personed God; for, you' (see 5.4.1), for example, God is the addressee, which raises the questions as to whether God can be perceived in human terms and whether God can be considered equal to the speaker. This does demand further examination because it relates to how a reader locates him/herself in deciding the status of the two roles in the text. Another interesting example can be seen in Raleigh's 'The

Nymph's Reply to the Shepherd' (see 3.4.1, 3.4.4 and 5.5.1) where the Nymph is the speaker and the loved while the addressee is the Shepherd and the lover. So, although the lover-loved relationship remains, status is completely reversed and it is this identification of status which will influence the reader's interpretation. The text analysis carried out in this thesis will consider this variable when discussing questions of intralocution within the text.

4.2.2. Attitude of the speaker and of the addressee

The attitude that the speaker and the addressee hold towards each other is another element that has to be taken into account while examining the intralocution. The attitude of the speaker in the text can be detected from the language employed to address, but, at the same time, the attitude of the addressee can only be revealed by the speaker's description. In other words, although the speaker's attitude is direct, the addressee's is indirect and, in this respect, concealing. The different attitudes of the speaker or of the addressee can be classified into three categories—the dominant, the submissive and the ambivalent—in which the interaction between the speaker and the addressee is, according to Watzlawick et el., defined as "symmetrical" or "complementary":

> In the first case the partners tend to mirror each other's behaviour. ... In the second case one partner's behaviour complements that of the other, forming a different sort of behavioural Gestalt. ... Symmetrical interaction, then, is characterised by equality and the minimisation of different, while complementary interaction is based on the maximisation of difference.

(1967: 68-69)

Unlike the communicants discussed in the book by Watzlawick et al., the participants in the poetic text are not "real" figures as the speaker has to be identified and the addressee, having been pre-identified by the speaker, also has to be recognised. Subsequently, the communication between the speaker and the addressee is not exactly a record of a dialogue or of a series of interactions. Instead, it is the poetic speaker who employs the speaker to "talk", via the addressee, to the implied reader, who can remain an anonymous figure as both the implied speaker and the implied reader are "fictional" or "theoretical". While text analysis in this thesis applies the dynamics of human communication, it should not be confused with the "real" situation. I would emphasise that the difference is contained within the language which represents the speaking voice and which reveals or conceals the attitudes of both sides. This, of course, is not an empirical situation, rather it is a situation created from the language of the text. It means that any analysis is not on what actually happens but on what may be happening in the text according to the reader's judgement. The attitude of the speaker and of the addressee thus remains ambiguous. In other words, the reader recognises the addressee's attitude being described by the speaker. It is reader's recognition effects the identification of the speaker's attitude towards the addressee. Ultimately, it is this dynamic that provides a key to an interpretation of the text.

4.3. Towards a text analysis

By negotiating the status and the attitude both of the speaker and of the addressee, the reader can carry out text analysis by investigating the related linguistic elements in the poem. However, though inevitable in the process of reading, the following variables in the reader's identification can be left in a default state. Thus, discussion of the gender of the participants as well as any consideration of the actual poets and related works, will be left "unmarked" in the text analysis included in Chapter 5 but will be re-introduced and discussed when the texts are re-contextualised in Chapter 7 (see especially 7.3 and 7.4).

4.3.1. Gender of the speaker and of the addressee

The problem of gender issue in Renaissance poetry has attracted a lot of attention since Feminism began to place greater onus on gender issues. Although tradition has dictated that the speaker, as the mouthpiece of the implied poet, be considered a male persona, certain readings have challenged this assumption. The speakers in poems such as Raleigh's 'The Nymph's Reply to the Shepherd' (see 3.4.1, 3.4.4, 5.5.1), Donne's 'Break of Day' and 'Woman's Constancy' [4] are gender-ambiguous as they can be read as either male or female.[5] On

[4] The identity of the speaker is ambiguous, for example, in Donne's 'Batter my heart, three-personed God; for, you'. While Low believes that the speaker in this poem is female, he also points out that the poet-speaker being a woman is itself ambivalent. (1993: 79-81) In my discussion of Donne's poem (see 5.4.1), I treat the identity of the speaker as gender-neutral.

[5] As there is still space to argue from the traditional viewpoint, I prefer to keep the identity of the gender ambiguous rather than the usual "male-to-female" relationship.

the other hand, even though the addressee is often seen as a female, the recognised female figure as the addressee is also questioned and redefined. As Yang proposes, the choice of identification is affected by the gender of the speaker:

> There is an element of choice here, although the gender of the reader is likely to influence this choice, and hence the reader's interpretation as a reaction to the text. (Yang 1996: 68)

Recognition of the gender of the participants can change the reader's interpretation and subsequent reading strategies. As a precedent for further analysis, it is important to identify the gender before considering the poem. However, while identification of the gender of the participants can transform the interpretation, my text analysis will treat the speaker and the addressee as either "gender-neutral" or "gender-ambiguous" as the reader needs more contextual evidence to decide the gender issue. To keep presumptions of the gender topic in default, my analysis will not specify the gender of the third person pronouns referred to the speaker and the addressee. Additionally, except for quotations from other references where the gender has been already identified by the documented readers, the reference to the speaker and the addressee will not foreground the identification of the gender topic. For the text analysis in the next chapter, the gender issue remains ambiguous or neutral except where specifically indicated—for instance, in the title. Nevertheless, this issue will be further discussed in 7.3 where contextual elements are provided and where analysis can be developed.

4.3.2. The actual poets and the related works

Although the actual poet of the text and the related works of the actual poet are elements that influence interpretation, these two variables, again, require further contextualisation. Consequently, the background study of these variables will remain implicit in the text analysis but will be tentatively specified in 7.4. In this thesis, when an author's name is referred, the name will be understood as the implied poet (cf. "the secondary author" in Bakhtin 1986: 148).[6] As discussed in 3.4, the inclusion of the actual poet is controversial and will certainly change the analysis but, as the text analysis focuses on the intralocution, identification of the actual poet should be tackled at a later stage. [7] Also shown in 3.4, the recognition and consideration of related works to the text will also re-orientate the analysis and will hence need to be discussed at the context level.

For example, 'Sweet warrior when shall I have peace with you?' (see 5.1.2) will not be foregrounded as one sonnet in Edmund Spenser's sonnet sequence, *Amoretti*. The possible relationship between Spenser and the speaker and the "actual" identity of the addressee are not relevant to the text analysis because any such examination requires the reader's identification of Spenser as a historical figure.[8] However, when

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[6] In contrast to my approach, Frances Austin, in *The Languages of the Metaphysical Poets* (1992), assumes that each poet creates his own individual style. For Austin, different texts by a poet should be stylistically similar because they are composed by the same poet (cf. also Kermode 1971). However, I want to, firstly, question the identity of each poet and, secondly, argue that different texts have different styles, even though they are written by the same poet. See 7.1 for my discussion of recontextualisation.

[7] Cf. 'How Poems Come About: Intention and Meaning' in Brooks and Warren 1976: 464-92.

[8] Similar situations apply to other poems such as Shakespeare's sonnets. Without looking into the possibilities of the addressee as "the young man" or "the dark lady", the

criticism of the sonnet is referred to, the sonnet will be quoted in order to accommodate my text analysis and see how the intralocution occurs in the text. The poems selected in Chapter 5 must be considered as individual poems and not as separate contributions of the greater whole which is the collected works of a specific poet.[9]

The identity of the speaker and the addressee will also only remain within the text. For example, when Sidney's 'Your words, my friend, right healthful caustics, blame' (see 5.5.2) or 'What, have I thus betrayed my liberty?' (see 6.1.2) is examined, the intralocution in either poem does not place it in the sonnet sequence *Astrophil and Stella*. From this perspective, two characters who are intended by Sidney are irrelevant (cf. 3.3.2). The speaker is not necessarily Astrophil, nor is the addressee or the implied reader Stella. 'Your words, my friend, right healthful caustics, blame' projects the speaker as a lover, though the addressee is the speaker's friend. Another example would be 'What, have I thus betrayed my liberty?', in which the speaker is a lover and the addressee is probably the speaker's beloved.[10] Likewise, the speaker and the addressee in Shakespeare's 'Shall I compare thee a summer's day?' (see 6.2.1) will be identified as lover and loved, but not as a lover and a "youth".[11]

As claimed in 3.2, text comes before context and these above-mentioned elements will be considered later when my text

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association between Shakespeare and the poetic speaker belongs to another issue (cf. Waller 1993: 209-10; Frossard 2000: 15-20). For a consideration of the actual poet, see the discussion of reply poems in 3.4.

[9] For a different view of authorship, cf. for example, Heale 2003.

[10] For the ambiguous identity of the addressee in this sonnet, see 6.1.2.

[11] Although many critics, such as Duncan-Jones (1997: 146), Evans (1996: 130), Kerrigan (1995: 196) and Vendler (1997: 120), see the addressee in this sonnet as a youth, there is an ambiguity which deserves further discussion.

analysis initiates the discussion of the poems. However, by not probing into the literary background, five major checklists for text analysis are introduced in the following sections.

4.4. Checklists for my text analysis

Bearing in mind the identification of the participants and the interactions between them, I will, in this section, provide some checklists for my analysis of intralocution within the poem. The checklists are compiled so that explicit criteria will be supplied for determining how the implicit elements can be revealed between the lines. The focus, according to the discussion of students' linguistic capability in 2.4, will be on certain grammatical and structural elements that are manageable for Taiwanese students. The checklists, though not aimed at covering a complete and close text analysis, are accessible and will allow students to identify specific components of the texts and how these components relate to legitimate interpretations.[12]

4.4.1. Positioning of the speaker and of the addressee

Before the text analysis in the next chapter which focuses upon intralocution, it is essential to analyse the positioning of the speaker and the addressee in relation to how the participants carry out the intralocution. As Culler points out, the use of personal pronouns and

[12] See Appendix for tables of text analysis. My analysis in Appendix shows "exercise of meticulous linguistic analysis", as stated by Hasan (1985: 106).

their implication initiates this analysis (cf. also Dean 2003: 118-21; Pope 1995: 46-69).

> We appeal to models of human personality and human behaviour in order to construct referents for the pronouns, but we are aware that our interest in the poem depends on the fact that it is something other than the record of an empirical speech act. (1975: 193)

The fictional record of the participants and the referents of the pronouns in the intralocution inform the speaker's definition of his/her relationship with the addressee:

> Play with personal pronouns and obscure deictic references which prevent the reader from constructing a coherent enunciative act is one of the principal ways of questioning the ordered world which the ordinary communicative circuit assumes. (197)

To see how communicative acts performed in the intralocution, the following three linguistic phenomena are highlighted in my text analysis.

4.4.1.1. Forms of personal pronouns

The interpretation of personal pronouns "requires a great deal of cooperation between the speaker/writer and the addressee" (Biber et al. 1999: 329). Although pronouns can be "simple words", they, according to McRae, are among "the simplest words that are the most dangerous" (1996: 36). McRae is right to point out:

> The aware reader will watch out for pronoun manipulation, and will begin to see through some rhetorical strategies of language use. (37)

While first and second person pronouns refer to the speaker and the

addressee, frequency of their presence and implication of their absence indicate the speaker's attitude (cf. Frossard 2000: 91-94). On the other hand, according Biber et al., "the interpretation of third person pronouns frequently requires a good deal of work on the part of the addressee" (1999: 331). Thus, in any interaction between the speaker and the addressee, the presence of the third person usually plays an influential role in the development of their relationship (cf. Frossard 2000: 95-97). As Frossard states:

> ... third parties are participants in the interaction, even though they are not indicators of direct address, as the second person signs are. They can be referred to in direct address, they are often overhearers, [and] they participate in the drama indirectly and are potential target addressees. (96)

Bearing these participants—the speaker, the addressee and the third party (or parties)—in mind, I analyse the frequency of the different cases of the pronouns: nominative (or subjective), accusative (or objective) and possessive. For Huddleston, the distribution of personal pronouns of the nominative and the accusative case is distinct (also cf. Huddleston 1988: 98):

> ... whereby the nominative is used when the pronoun is subject of a tensed clause, ... and under certain, mainly stylistic conditions, when it is functioning as subjective predicative complement; ... elsewhere the pronoun takes the accusative form. (1984: 290-91)

Although for "the personal pronoun-based possessive", Huddleston distinguishes the "attributive" (e.g. "my") and the "absolute" (e.g. "mine") (1984: 294), I incline to categorise both forms as possessives in respect to the speaker's attitude. The possessives related to the speaker and

the addressee as subjects or objects in a clause function as "agent metonyms", defined by Toolan, "imply a participating agent, without explicitly specifying him, her or them [so that] often an effect of detachment or alienation, between an individual and their physical faculties, is conveyed." (1998: 95) Possessive pronouns are employed to "indicate that something belongs to someone or is associated with them" (Sinclair 1990: 32) and, subsequently, reveal their connection to and possessiveness of the person(s).

My analysis of these personal pronouns will include the following assumptions:

1. The more nominative cases are used, the more dominant attitude the speaker claims.
2. The more accusative cases are used, the more submissive attitude the speaker implies.
3. The more possessive pronouns are used, the more possessive the speaker becomes.

Applied to the text, an analysis of the frequency and the position of personal pronouns can help the reader define and interpret the relationship between the speaker and the addressee.

4.4.1.2. Vocatives

Vocatives are related to the address, through the perspective of the speaker and the reader (cf. Frossard 2000: 98-101). When the speaker employs a vocative, its function is basically "to attract the attention of the one(s) addressed, to make clear who it is that is being addressed"

(Huddleston 1984: 225). As Huddleston admits, however, on the other hand, the use of vocative "can also serve a purely 'emotive' purpose" (ibid.). In general terms, the use of vocatives in the poetic text acts as an indicator for the relationship which exists between the participants (cf. Biber et al. 1999: 1108). The vocative can also express what has been referred to as "a varying degree of evaluation" (Quirk et al. 1985: 774). In this sense, vocatives can reveal the speaker's attitude towards the addressee. As Huddleston and Pullum point out:

> ... vocative terms generally convey a considerable amount about the speaker's social relations or emotive attitude towards the addressee, and their primary or sole purpose is often to give expression to this kind of meaning. ... (2002: 523)

From the use of vocatives, then, the "familiar or intimate" or the "distant and respectful" relationship can be identified, because "vocatives maintain and reinforce an existing relationship" (Biber et al. 1999: 1110). When the cases or the personal pronouns in the vocatives vary, the implied attitude of the speaker can also change. As Halliday and Matthiessen propose, a vocative "can accompany a clause of any mood, but it is relatively more in frequent 'demanding' clauses (interrogatives and imperatives) than in 'giving' ones (declaratives)." (2004:133). The function of a vocative expression, as Halliday and Mattiessen write, is related to the relationship between the "interlocutors":

> In using a Vocative the speaker is enacting the participation of the addressee or addressees in the exchange. This may serve to identify the particular person being addressed, or to call for that person's attention; but in many dialogic contexts the function of the Vocative is more negotiatory: the speaker uses it to mark the interpersonal relationship, sometimes

thereby claiming superior status of power. (134)

As a dialogic tool, vocatives are, quite clearly, crucial to any textual examination. Therefore, in the next chapter, it is my intention to explore the following questions:

1. Why does the speaker need to attract the addressee's attention?
2. Why does the speaker need to identify the addressee?
3. How does the speaker define his/her relationship with the addressee by vocatives?

4.4.1.3. Subject-object relation

In addition to the form and the number of personal pronouns employed, the relation between different pronouns also changes the positioning of the speaker and the addressee. In this section I will attempt to foreground the position of those pronouns that are related to transitivity (see 4.4.2.2). My analysis can be defined as what Hasan describes "who does what to whom" (1985: 36), and this analysis of transitivity follows on from the model established by Simpson which

> ... refers generally to how meaning is represented in the clause [and] shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them. (1993: 88)

In respect of personal pronouns, my discussion of transitivity focuses upon the "*participants* involved in the process", and the process is "expressed by the verb phrase in a clause" (88).[13] I will define and then discuss these subjective personal pronouns as (1) doer (or "actor"),

[13] The process itself, which is another aspect of the transitivity, is discussed in 4.4.2.2.

(2) "sayer", (3) "senser" or (4) "carrier" (cf. Simpson 1993: 89-92).

When any participant in a poetic text is a "**doer**", then that participant performs a certain "material" action. If the verb attributed to the doer is intransitive, the action or the event does not affect another entity; in Sinclair's words, the action or the event "does not involve anyone or anything other than the subject" (1990: 139). Alternatively, if the verb is transitive, the action or the event "must, in addition to the subject, involve someone or something else" (142). In this context, the relationship between the speaker and the addressee depends on who is the receiver of the action. In contrast to the active role of the doer, the **receiver** is receptive and passive. In many cases, a doer is often an "agent" or "the wilful initiator of the action" (Biber et al. 1999: 123).[14] In the event of the personal pronoun acting as a **sayer**, it then indicates that the participant can resort to "verbal power" instead of "material power". The active role of the sayer is less authoritative than the doer, as it is less "material". Conversely, a **senser** is a role that carries a "mental process", such as *seeing*, *hearing*, *feeling*, *loving*, or *thinking*.[15] As the role of a senser is "internalised" and not "externalised", it is less powerful than a sayer (cf. Simpson 1993: 91). Finally, when a participant is a **carrier**, he/she does not affect the other participant. In the clauses of which a carrier is the subject, there exists a description of the

[14] While the definition of *agent* can vary (see Greenbaum 1996: 71; Huddleston 1984: 191; Huddleston and Pullum 2002: 230-31; Toolan 1998: 79), in my analysis I will focus on the function of the subject as an *action performer*. Similarly, although the definition of the *receiver* of the action includes "the patient", "the recipient", or "the beneficiary" (see Greenbaum 1996: 73; Huddleston 1984: 190-91; Huddleston and Pullum 2002: 231-33; Toolan 1998: 80), my focus is on the reception of the action initiated, voluntarily or involuntarily, by the *doer*.

[15] This role is also defined as an "experiencer" (Greenbaum 1996: 72; Huddleston and Pullum 2002: 231, 234).

relationship (the *being*), and this involvement of the process suggests the speaker's attitude towards the definition of the relationship. The verbs that follow a carrier are called **intensive verbs** or **copular verbs**.[16] Although these verbs "involve no activity at all, but simply a state" (78), they can indicate the relationship between the subject and the subject complement/predicative. In other words, they "characterise" or "identify" the subjects (cf. Biber et al. 1999: 145, 436; Greenbaum 1996: 71, 73).[17] When the positioning of the speaker and the addressee are related to these verbs, it is significant to see how the verbs are defined in the sentence structure.

4.4.1.4. A checklist for the positioning of the speaker and of the addressee

Overall, my text analysis will examine how pronouns are formed and then how they function in a clause:

1. Does the subject function as a doer or as any other role?
2. Does the subject, as a doer, engage in any action against the other participant?
3. What is the relation between the subject and the object when they are linked by intensive verbs?

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[16] Various names for these verbs are "copula", "copulative verbs", "equative verbs" or "linking verbs" (see Quirk et al. 1985: 54; Huddleston 1984: 183, 185). These verbs include the verb *be*, which "serves to 'fasten or link' the rest of the predicate to the subject" (Huddleston 1984: 183), and the verbs "which are functionally equivalent to the copula" (Quirk et al. 1985: 54), or "semantically close to *be*" (Toolan 1998: 82), such as "appear", "become", "get", "look", "remain", "seem", "sound".

[17] Cf. "the ascriptive use" and "the specifying use" in Huddleston and Pullum (2002: 266-67); "attributive clauses" and "identifying clauses" in Halliday and Matthiessen (2004: 214, 227-39).

4. Does the object, when there is one, receive any action from the subject?
5. When there is a possessive pronoun, does it modify the subject, the object, or the vocative?
6. When a pronoun is in a vocative, does it act as a nominative or an accusative?

By using this checklist as a monitor, my text analysis will propose some possible interpretations of the positioning of the speaker and the addressee. In addition, I will examine the possibilities of a relationship between the participants in the intralocution.

4.4.2. Functions of verbs

The choice of verbs reveals both the speaker's attitude toward the addressee and the speaker's commitment towards the address itself. In this section, two features of verbs will be foregrounded: in respect of their accessibility, tense and transitivity. Yang writes in his analysis of four Renaissance poems:

> It is true that the counterpart of the inflection of the verb form and the function of the auxiliary verbs in English cannot be found in Chinese, but to draw students' attention to these features in the poetry can guide them to realise more about the concept of the use of English tense and modality and learn how to apply them and form an approach to these poems and even others. (2005b: 323-24)

A verb is essential in a clause—semantically and syntactically—and an exposition of its functions will provide Taiwanese students with a greater

understanding of not just English but also text interpretation.

4.4.2.1. Tense and time reference

Different tenses of the verbs in a text indicate how the speaker uses time reference.[18] Although different forms of tenses do not necessarily match the time reference, they "can be used to signal MEANINGS other than temporal ones" (Crystal 2003: 459). As Traugott and Pratt point out:

> Orientation to speaker's or hearer's place can pose problems in communication, especially when too much is taken for granted. But these problems can very often be solved by pointing to physical objects or drawing diagrams. Orientation to speaker or hearer's time is much more problematic, however, since time is not concrete. (1980: 277-78)

Traugott and Pratt also consider that tense is a way for a speaker to "anchor Predications to the time of utterance" and that it "is speaker-deictic in the sense that it is anchored in the perspective of the speaker" (278). In a poetic text, since it is the speaker's perspective to "anchor" the time reference, the use of tenses effects the addressee's viewpoint. The different ways to employ tenses are explored by Stubbs:

> The relation between these various uses is *remoteness*. That is, tense is deictic, since it locates the speaker relative to a deictic present. A past tense

[18] For many grammarians and linguists, English verbs have only two tenses: the past and the present tense which is especially due to their morphological form (see Biber et al. 1999: 453; Crystal 2003: 460, Greenbaum 1996: 253, Huddleston 1984: 133, 174; Huddleston 1988: 69; Huddleston and Pullum 2002: 125; Leech 2004: 56; Quirk et al. 1985: 175-77; Traugott and Pratt 1980: 278; Wales 2001: 388-89). Although it is sensible to consider *futurity* in the view of *modality*, my analysis will follow the traditional distinction of three tenses since Taiwanese students need to base their discussion on their former understanding of English tenses. Nevertheless, my analysis will then challenge this presumption by looking into different grammatical functions that "future tense" could display.

> form, as in ["I did wonder if I might ask you a favour",] shifts the speaker back in time, thus distancing speaker from hearer, and putting a hedge on illocutionary force. In general, what are traditionally known as past, present, and future tenses have more to do with expressing modality than with time reference. ... (1986: 20)

While "deixis" will be discussed in 4.4.4.2 and "modality" in 4.4.3.4.3, the distance or closeness created by different tenses is the main concern here. In fact, past tense can be used in a conditional clause to indicate the subjunctive mood or the impossibility of the situation. For example, the sentence "I knew", according to Crystal, "may signal a tentative meaning, and not past time, in some contexts (e.g. *I wish I knew*—that is, 'know now')" (2003: 459).[19] Actually, when the tenses refer to either the present, the past or the future, it suggests the speaker's emphasis on timing (it is the *when* the topic(s) of the text should be dealt with, so that the speaker can draw to the attention of the addressee). On the other hand, when there is this dichotomy between tense and time, the discrepancy and/or the overlap resulting from this could signify the speaker's intention to manipulate the address.[20]

4.4.2.2. Transitivity

According to Crystal, **transitivity** is a category "used in the

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[19] The sense of "factual remoteness" (Huddleston 1984: 148) will be discussed in the section of conditionals (4.4.3.4.1).

[20] Two forms of verbs, **participles** and **infinitives**, are non-finite but not "tensed" (cf. Wales 212-13, 287-88): they "occur on their own only in DEPENDENT clauses, and lack tense and mood contrasts" (Crystal 2003: 180). However, although they "cannot be combined with a subject to form a sentence", these non-finite verb groups "can have objects, complements, or adjuncts after them, just like finite verb groups" (Sinclair 1990: 459). They will be differentiated from the three tenses in my text analysis.

GRAMMATICAL analysis of CLAUSE/SENTENCE CONSTRUCTIONS, with particular reference to the VERB's relationship to DEPENDENT element of structure" (2003: 473). While participants related to transitivity were discussed in 4.4.1.3,[21] the processes associated with verbs are analysed here. The definition of transitivity has been given by many linguists who have introduced different types of processes functioned by the verbs.[22] In this thesis, I retain the general idea of Halliday and Matthiessen's definition that transitivity "consists of a flow of events, or 'going-ons' " (2004: 170), while using Simpson (1993) and Toolan (1998) to categorise the processes, or the "ways of expressing" (Toolan 1998: 76). The following are definitions developed by Simpson:[23]

1. **Material processes**: physical or observable activities which are carried out by *the doer*, or *the actor*, and which *do*, or *act on*, something and may affect an object (an entity of a process) of the verb.
2. **Verbalisation processes**: communicating activities which are carried out by *the sayer*, and which *say* something or *speak to* some object(s).
3. **Mental processes**: mental activities which are carried out by *the senser* and done to a fact or proposition, and which are *internalised* or *perception processes*.

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[21] Cf. "participants" in Simpson (1993: 88) or "participant roles" or "thematic relations" in Toolan (1998: 77).

[22] E.g. Eggins 1994: 227-70; Halliday and Matthiessen 2004: 170-75; Simpson 1993: 86-92; Stockwell 2002: 70-72; Toolan 1998: 75-85.

[23] "Behavioural processes: clauses of involuntary human reaction" in Toolan (1998: 83) is similar to "perception processes" in Simpson (1993: 91), and, like Simpson, I simply categorise them as "mental processes". In addition, "existential processes" in Toolan (1998: 84) are classified as "relational processes" in my discussion. Cf. also Hasan's five categories of processes (1985: 36-40) and Simpson's six types of processes (2004: 22-26).

4. **Relational processes**: processes which express or characterise *states of being* and "signal that a relationship exists between two participants but without suggesting that one participant affects the other in any way" (Simpson 1993: 91-92).[24]

These definitions of the processes will be utilised in the text analysis contained in the next chapter. The purpose of the categorisation is to reveal the speaker's *attitude* and to see how the speaker *expects* the actions that are taking place in the text. In material processes, Toolan defines "agent" as "a human intentional actor who acts upon a given medium", and "medium-t" as "the human target of the process":

> Most starkly, if we find that a certain human individual is repeatedly cast ... as medium-t, and rarely as agent, we can argue that he or she is thereby being represented as subjected and disempowered. In fact the scheme is predictive in both directions: it predicts that powerful individuals will be relatively often cast as agent, relatively rarely as medium-t; and it predicts that anyone often cast as medium-t and rarely as agent is being represented (and assumed to be) powerless. (1998: 90)

In light of this transitivity, the positioning of the speaker and the addressee in a poetic text can reveal their relationship. However, in some clauses, what is or what is not transitivity becomes ambiguous:

> ... many cases in which you may feel that while superficially you are being presented with one kind of

[24] The different processes can be subdivided into either **intensive** or **extensive** (cf. "intensive verbs" in 4.4.1.3). Extensive processes "refer to structures where there is no close SEMANTIC relationship between elements of structure" (Crystal 2003: 173). In contrast, intensive processes refer to structures where the semantic relationship between elements is close (cf. Crystal 2003: 238). According to this distinction, when the speaker and the addressee are elements linked by an intensive verb, their relationship is "symmetrical"; when they are the subject and the object of an extensive verb (especially a transitive verb), they have a "complementary" relationship (cf. 4.4.2; also Watzlawick et al. 1967: 67-71).

> process, ... underlyingly another kind of process ... is implied. In effect, such clauses can be labelled twice over, in terms of both their surface and their underlying sense. (95-96)

In these cases, there will be a "double analysis":

> Doubts and difficulties about whether particular sentences merit a double analysis usually stem from differing judgements about the meaning and metaphoricality of the verbs involved; and those differences of opinion are perfectly legitimate. (97)

When these situations occur, my analysis will investigate why the speaker adopts a double transitivity.

4.4.2.3. A checklist for the functions of verbs

For the functions of verbs, my text analysis will look into the following features in each clause of the poem:

1. What is formally the tense of a verb?
2. How do forms of tenses (mis)match time reference?
3. What is a process associated with a verb?
4. How is this process related to the participants?
5. What is the relation between process and timing?

This checklist will facilitate the discussion on some of the functions of the verbs in the selected poems. The interpretations resulting from this discussion will complement and improve the interpretations provided from the first checklist in 4.4.1.

4.4.3. Speech acts

In 4.4.1 and 4.4.2, the analysis of the positioning of the speaker and the addressee and of the functions of verbs is intended to establish the functions of the language within the grammatical forms contained *in* the clauses. In this section, analysis of the "speech acts" relates to the functions *of* the clauses. As Toolan argues: "functions are sometimes less tangible and explicit and more open to variant interpretation than forms" (1998: 187). However, Toolan also points out that "there are ways ... in which functionalist interpretation can be usefully underpinned, often with reference to formal and grammatical evidence" (ibid.). As discussed in 2.3.3, while the speech acts that I analyse do not follow the theory put forward by Austin and Searle, the term "speech acts" is adopted invariably to mean "an utterance as an act performed by a speaker in a context with respect to an addressee" (Traugott and Pratt 1980: 229). In my study, "speech acts" refer to the acts performed by the clause and not by a certain word or phrase. In this sense, I agree with Greenbaum:

> When we speak or write, we are performing communicative actions. These actions, expressed in words, are speech acts, which are intended to convey communicative purpose to the intended hearers or readers. The communicative purpose depends on the particular context. (1996: 54)

My discussion of speech acts will reflect on their relation to the text as its context. Although the clauses in a poem will not be classified independently as a general linguistic phenomenon, they will be examined in order to observe the way they function as a means for the

speaker to communicate with the addressee. The speech acts carried out in the text are mainly associated with the speaker as the addresser (cf. 4.4.1). However, as the attitude of the speaker is revealed, the relationship between the speaker and the addressee can at least be inferred.

In the following sections, I will classify four basic types of clauses in respect to their functions: (1) directives, (2) questions, (3) exclamations and (4) statements. These specific areas do not necessarily correspond to the imperative, interrogative, exclamative and declarative (or indicative) mood evoked by other theorists used in this chapter.[25] However, Huddleston is correct in stating that "the illocutionary categories apply initially to utterances, to uses of clauses rather than to clauses themselves—and they inevitably involve consideration of speaker/writer intentions." (1984: 354) Although speech acts are not determined only by clause type, the classification of the types of clauses is, as Huddleston argues, "the initial determining factor" (355). Indeed, the intentions of the speaker in the poem are interpreted by the reader, and they cannot always agree with the formal categories of the clauses. Thus, as Huddleston and Pullum suggest, to define speech acts with clause types does have its advantages:

> Clause type is a grammatical system in the sense that no clause can belong to more than one of the categories: they are mutually exclusive. There can be ambiguity, ... but any particular instance of it will be one or the other, not simultaneously both. (2002: 855)

[25] See the difference between "utterance" and "sentence" in Bakhtin 1986: 82-96. Cf. also Biber et al. 1999: 202; Crystal 2003: 415; Greenbaum 1996: 52-53; Huddleston 1984: 351; Huddleston 1988: 129-31; Huddleston and Pullum 2002: 853-54; Quirk et al. 1985: 803-04; Sinclair 1990: 196; Wales 2001: 94, 259-60.

While ambiguity provides a debating space, the exclusiveness of the categorisation helps the reader to justify the possible interpretations of the speech acts in the overall text. My analysis will first identify the clause types by their syntactic structure. Figure 4.1 is an adaptation of the classification of clause types from Huddleston (1984: 357):[26]

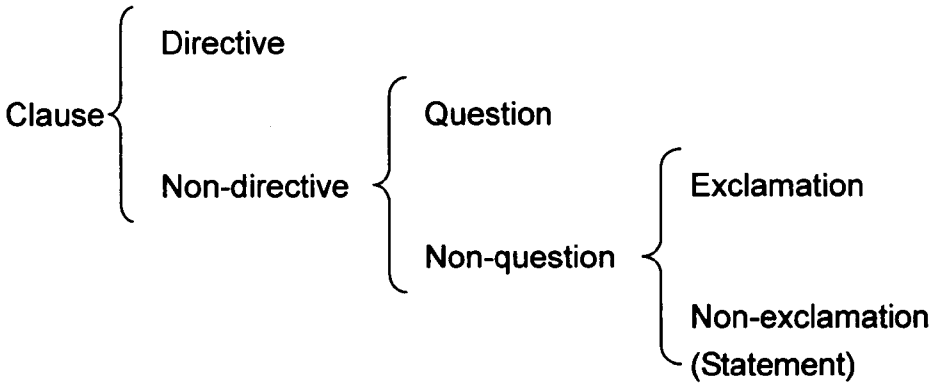

Figure 4.1 Classification of clause types

This classification suggests the speaker's commitment to his/her address. This means that directive carries the strongest commitment at one end of the cline and statement carries "unmarked" commitment at the other end.[27] After the classification, my analysis will establish what semantic categories and communicative functions that the clauses can contribute to. It is true that in different contexts the same clause type can be categorised into different speech acts (cf. Quirk et al. 1985: 805).

[26] The criteria for Huddleston's classification are: (1) imperative clauses are "non-tensed"; (2) interrogative clauses do not "allow confirmatory tags to be added"; and (3) "all verbs, adjectives and nouns which are subclassified as allowing an exclamative content clause as complement or subject also allow a declarative, whereas there are some that allow interrogatives but not declaratives" (1984: 357). However, the criteria for my classification are on the involvement of the addressee.

[27] The "unmarkedness" in statement will be further distinguished in the sub-categories of the statement. See 4.4.3.4.

However, even in the same context, as Huddleston and Pullum point out, the same clause type can carry different speech acts:

> ... whereas the clause types are mutually exclusive, the illocutionary categories are not: it is possible for an utterance to belong simultaneously to more than one such category (2002: 859).

This recognition of clause types is to understand how useful they are in the intralocution, which means that interpretative possibilities can be created and explored from clause types to speech acts.

4.4.3.1. Directives

According to Biber et al., a **directive** "is used to give orders or requests and expects some action from the addressee" (1999: 202), while Huddleston believes that the directive "identifies some future action or behaviour on the part of the addressee(s) (including refraining from doing something) and seeks to bring about that action or behaviour" (1984: 352). How effective the directive is, though, depends upon the future performance of the addressee (cf. Huddleston and Pullum 2002: 931). As Huddleston assents: "the aim of issuing a directive is to secure complying action or behaviour on the part of the addressee" (1988: 133; cf. also Huddleston and Pullum 2002: 929). However, directives can cover a modal range:

> What is common to the various more specific kinds of directive is that they all "promote" compliance—with varying degrees of strength, of course. At the stronger end of the spectrum, compliance is required, whereas at the weaker end it is merely accepted: the range of the imperative is therefore comparable to that of the

> deontic modals *must*, *should*, *may/can* together. (Huddleston and Pullum 2002: 929)

This statement suggests that directive can be superior to deontic modality. When considered together, directive, and not deontic modality, will show the speaker's strongest force (see 4.4.3.4.3). For different illocutionary acts, directives contain three different kinds: **orders or instructions**, which are the strongest commands and signify the speaker's sense of superiority; **invitations or suggestions**, which are neutral and show a symmetrical relationship between the speaker and the addressee; and **requests or appeals**, which suggest a sense of inferiority.

As defined by Biber et al., directives are mainly delivered in the form of the imperative clauses:[28]

> Imperatives are typically used in contexts where the addressee is apparent; the subject is usually omitted but understood to refer to the addressee. Imperatives typically urge the addressee to do something (or not to do something) after the moment of speaking; hence there is no need for tense, aspect, or modal specification. (1999: 219)

A function of the directive is to draw the addressee into responding to the speaker. As Wales defines: "In most cases the speaker expects some action to be taken as a result." (2001: 203) By both the number and the variety of imperative clauses issued by the speaker, the relationship between the speaker and the addressee can be identified and then interpreted.

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[28] For discussion of imperatives in Shakespeare's sonnets, see Frossard 2000: 101-06.

4.4.3.2. Questions

A **question** "asks for information and expects a linguistic response" (Biber et al. 1999: 202). As Huddleston points out:

> In performing the illocutionary act of questioning, we usually intend that the addressee(s) should respond by providing the right answer. Here we "ask" a question and "ask for" the answer. But we do not invariably have this intention. (1984: 353)

Huddleston goes on to distinguish "answer" from "reply":

> "Answer" is to be understood in a technical sense, not to be identified with "response" or "reply". You may respond to a question by giving an answer or you may respond in some other way. (ibid.)

In this sense, "reply" is "a purely pragmatic concept" and must be differentiated from "answer":

> ... for a wide range of reasons one very often responds to a question in some other way than by giving an answer. And such a response will sometimes contain less information than an answer would, and sometimes more. (Huddleston and Pullum 2002: 866)

In respect to different expectations placed upon the speaker to elicit information from the addressee's reaction, questions can be divided into three sub-categories: **answerable questions**, which the speaker expects the addressee to answer; **self-meditative questions**, which the speaker ponders; and **rhetorical questions**, which are more assertive than inquisitive.

For instance, recognition of a rhetorical question demands that the addressee confirms the speaker's intention because, as Quirk et al. point out:

> The rhetorical question is interrogative in structure, but has the force of a strong assertion. It generally does not expect an answer. (1985: 825)

In addition, Greenbaum considers that

> ... rhetorical questions have the form of a question but the communicative function of a statement. If the rhetorical question is positive the implied statement is negative, and vice versa. The implied statement is the mental answer that the speaker intends the hearer to infer from the rhetorical question. Rhetorical questions are a persuasive device. ... (1996: 52)

In this sense, by concealing the intention, a rhetorical question is used to make a statement in order to persuade. By asking a rhetorical question, the speaker transfers the expected answer to the addressee for him/her to find out. What is more, a rhetorical question can also be "a way of making a comment or exclamation" (Sinclair 1990: 432). Without expecting an answer, the speaker "asks" for attention, or even for a response, but not for "an answer". Alternatively, a rhetorical question is "a positive question which is understood as if equivalent to a negative statement" (Leech 1969: 184). That is to say, the speaker expects the addressee to confirm the implied negative answer.

Conversely, self-meditative questions (or "ratiocinative questions") are like rhetorical questions, which do not expect any direct answers. Though the speaker him/herself may answer his/her own questions, these "self-addressed" questions carry an indirect inquiry to the addressee when they are uttered in the texts (cf. Quirk et al. 1985: 826). In the case of interrogative clauses that constitute inquiries made by the speaker to the addressee, they generally show the speaker's doubt or gesture of doubt:

> In comparison with a statement, a question on its own is informationally incomplete: it needs the answer to complete it. In an utterance with question as its primary force, I draw attention to this need for a completing answer. What we are calling an inquiry is then the special, but most common, case where I ask you to provide this answer. (Huddleston and Pullum 2002: 867)

In order to distinguish whether the questions are framed or not, my categorisation of questions examines the degrees of how the questions are raised as inquiries. As for the uncertainty of the speaker, this depends upon the reader's interpretation of the clause.

4.4.3.3. Exclamations

Exclamations are "words and structures that express something emphatically" (Sinclair 1990: 431). An exclamation can sometimes be an incomplete sentence or even a word. Furthermore, an exclamation is unique because, in the words of Huddleston, it "involves an emotive element of meaning that can be overlaid on a statement, a question or a directive" (Huddleston 1984: 351-52).[29] Thus, in the event of an exclamatory clause being classified as another kind of speech act, my analysis will focus on that overlaid function. A highly significant feature of the exclamation is that it reveals the feelings of the speaker.[30] Although exclamations are not very common in Renaissance poems, the absence of exclamation suggests the speaker is engaged in an act of

[29] Cf. also Huddleston 1988: 138-39. For a detail discussion of "dramatic exclamations" in Shakespeare's sonnets, see especially Frossard 2000: 110-13.
[30] For this feature, see Biber et al. 1999: 202; Huddleston 1984: 374; Huddleston and Pullum 2002: 922

concealment.

4.4.3.4. Statement

When clauses are used to describe a situation or to specify an argument, they are classified as **statements**. In terms of textual usage, they are "the most common" and "basic" type.[31] In other words, statements can be clauses that do not belong to directives, questions or exclamations (cf. 4.4.3). The fundamental function of the statement, though, is that it "gives information and expects no specific response from the addressee" (Biber et al. 1999: 202). Huddleston elaborates on the statement's role when he writes:

> In performing the illocutionary act of stating, I express some proposition and commit myself to its truth: I tell my addressee(s) that such and such is the case. Statements, in the "product" sense, are assessable as true or false: questions and directives are not. (1984: 352)

Employment of the statement displays the speaker's confident attitude and affirmative tone,[32] which in itself indicate the speaker's authority.

Although, compared to other clause types, statement can be defined as the unmarked clause-type,[33] a statement that is expressed by the declarative can be subcategorised in the view of the speaker's commitment. In this respect, Huddleston is correct when notes that

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[31] Formally, the other types of clauses discussed in the above sections can be described by their differences from statements (see Greenbaum 1996: 45)

[32] Brooks and Warren define the notion of "tone" as indicating "the speaker's attitude toward his subject and toward his audience, and sometimes toward himself" (1976: 112). In this sense, "tone" implies the speaker's attitude and can be detected from the statements that the speaker makes.

[33] For this "unmarkedness", see Huddleston 1984: 357; Huddleston 1988: 13, 131; Huddleston and Pullum 2002: 855; Wales 2001: 94.

> ... a declarative will be used ... to make a statement. Thus in uttering a declarative I normally commit myself to the truth of the proposition that it is used to express. The strength of the commitment will vary according as I am making a statement of fact based on solid evidence, expressing an opinion or merely making a conjecture. ... (1984: 358)

While Huddleston believes that "the distinction between these different kinds of statement need not be encoded in the sentence" (ibid.), variations of the grammatical elements can change the speaker's "proposition". In other words, the speaker may not simply "declare" something. According to the extent of the speaker's commitment, my analysis divides statements into five sub-types: (1) conditionals (i.e. statements made in the form of conditional clauses); (2) negations, or non-affirmative statements; (3) modalised clauses, in which statements are expressed with modality; (4) subjunctive clauses, where the subjunctive mood is used, and (5) categorical assertions, which are the most "unmarked" statements. Figure 4.2 below shows this sub-classification:

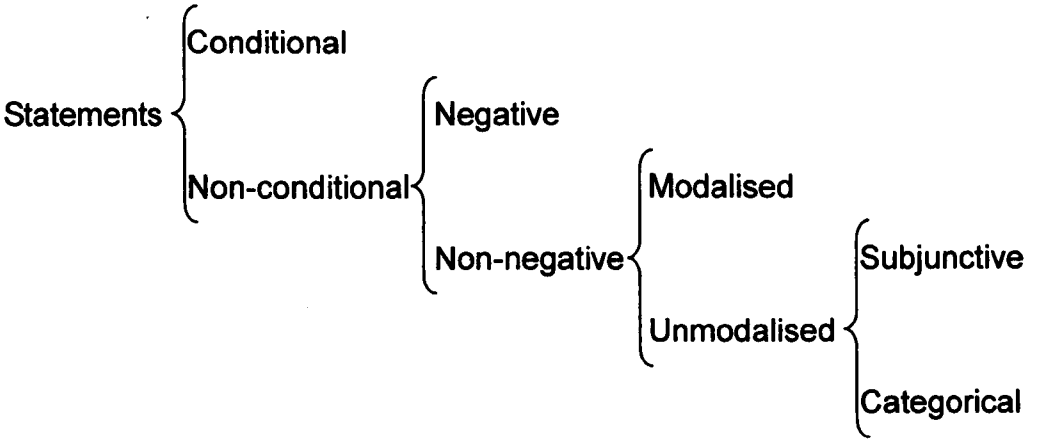

Figure 4.2 Classification of statements

The sub-classification in Figure 4.2 indicates the various degrees of "markedness" that are attributed to these statements and the following sections will discuss this accordingly.

4.4.3.4.1. Conditionals

Conditionals, when used by the speaker, indicate the speaker's reservation concerning the attitude or argument. However, there are two kinds of conditionals: one carries **real conditions** (or **open conditions**) and the other **unreal conditions**.[34] In real conditions, the structure of the dependant clause indicates that the speaker assumes that the statements are made as "truth-neutral" (see Leech 2004: 119; Quirk et al. 1985: 1091) and that the speaker wants to set up the conditions for a factual or theoretical (or tentative) inference of the main clauses (Leech 2004: 120).

On the other hand, when the conditional is unreal, it marks the meaning of a "negative truth-commitment" (ibid.). In Leech's words, an unreal condition "distinguishes it both from factual meaning (positive truth-commitment) and from theoretical meaning (truth-neutrality)" (ibid.). Namely, an unreal condition falsifies the speaker's proposition. As Quirk et al. point out:

> A hypothetical condition ... conveys the speaker's belief that condition will not be fulfilled (for future conditions), is not fulfilled (for present conditions), or

[34] While another name for "real conditions" is "open conditions", "unreal conditions" can also be described as "closed", "hypothetical" or "remote conditions" (see Greenbaum 1996: 340; Huddleston and Pullum 2002: 739; Quirk et al. 1985: 1091-92).

> was not fulfilled (for past conditions), and hence the probable or certain falsity of the proposition expressed by the matrix clause. ... (1985: 1091).

Thus, unreal conditions are related to the use of tenses (see 4.4.2.1) and modal auxiliaries (see 4.4.3.4.3). As Leech points out:

> In referring to imaginary past events, the hypothetical forms in dependent clauses (in practice mostly *if*-clauses) normally have the categorical sense of "CONTRARY TO FACT", since it is not difficult to have definite knowledge of past events[.] ... Non-past imaginary happenings do not usually have such uncompromising implications. In the present, the sense is not so much "contrary to fact" as "CONTRARY TO ASSUMPTION", and in the future, it is weakened further to "CONTRARY TO EXPECTATION". ... (2004: 124-25)

From "fact" to "assumption" and from "assumption" to "expectation", conditionals in different tenses reveal the speaker's attitude towards the statements he/she has made. For the modality, Leech also indicates the different meanings of possibility, prediction, volition or permission that are expressed by the modals (125-28). Consideration of this association between modal verbs and conditionals can then show how the speaker commits him/herself to a statement as a condition.

4.4.3.4.2. Negations

Negations are statements that either contain negative words or contain words that have negative meaning within the context of the poem. [35] In comparison with categorical assertions which are

[35] Cf. "clausal negation" and "subclausal negation" in Huddleston 1984: 419; Huddleston 1988: 145; Huddleston and Pullum 2002: 789-90.

"unmarked" (see 4.4.3.4.5), negations are *marked* by their structures and/or meanings:

> For the most part positive represents the default polarity, in the sense that positive constructions are structurally and semantically simpler than negative ones. (Huddleston and Pullum 2002: 786)

Negations construct *marked* statements and then require to be distinguished from *unmarked* statements in speech acts. The clauses with negative words can be marked because "it is commonly impossible to find a positive clause that we would want to regard as differing from it purely in terms of polarity, i.e. to find a positive counterpart" (Huddleston 1984: 421).[36] The other kind of negations contains the statements that with words in the negative meaning.[37] By using negative words, the speaker can reveal in the statements his/her disapproval. Furthermore, having words with negative connotations, a sentence would suggest the speaker's attempt to conceal his/her disapproval.

4.4.3.4.3. Modalised clauses

Modalised clauses are clauses with modal verbs such as "will", "shall", "may", "can" and "must". Although both conditionals and negations can be modalised, there are also clauses that are neither

[36] Negative words include "not", "no", "never", "none", "neither", "nothing", "few", "little", "hardly", "rarely", etc. (see Huddleston 1984: 420-21; Huddleston 1988: 144; Quirk et al. 1985: 782-83).

[37] As Huddleston points out, the "most straightforward cases" are "those lexemes derived in lexical morphology by adding one or a variety of negative prefixes–*un-*, *in-* (and the variants found in illicit, impossible, etc.), *non-*, *a-* (as in amoral), *dis-*." (1984: 421) Suffixes, such as "-less", also belong to these cases (see Sinclair 1990: 207; Huddleston and Pullum 2002: 789). Other examples associated with the words that bear non-positive meaning include, for instance, "forget", "deny", "weak" and "trivial", etc.—"verbs and adjectives creating non-affirmative contexts" (Huddleston 1988: 147).

conditional nor negative but instead possess modal auxiliaries that alter the modality of the statement. By definition, **modality** "refers broadly to a speaker's attitude towards, or opinion about, the truth of a proposition expressed by a sentence [and also] extends to [the speaker's] attitude towards the situation or event described by a sentence" (Simpson 1993: 47). Wales also points out that modality "is concerned with the speaker's ATTITUDES and STANCE towards the PROPOSITIONS they express" (Wales 2001: 255). I do not intend in my analysis to further explore the different systems proposed by Simpson in his *Language, Ideology and Point of View*, as even the two most recognised subtypes of modality, "epistemic modality" and "deontic modality" can be difficult to set apart.[38] Either for possibility or for necessity, the two types of modality need to be further discussed elsewhere. In this thesis, though, I will focus on the degrees of modality, evoking the way Simpson concludes his study of the writing of F. R. Leavis:

> Among other things, the analysis revealed that a range of unmodalised and modalised devices were used to express the attitude of the writer toward the propositions encoded in sentences. Of those expressions that were unmodalised, categorical assertions were frequently employed to indicate full commitment to the truth of propositions. The manner in which full commitment was conveyed, however, varied; in this respect, emphatic affirmation, generic

[38] Cf. especially Biber et al. 1999: 485; Coates 1983: 18-22; Greenbaum 1996: 260; Huddleston 1984: 166; Huddleston and Pullum 2002: 178; Leech 2004: 84; Palmer 1990: 5-8; Simpson 1990: 67-68; Quirk et al. 1985: 219; Wales 2001: 256. Simpson classifies four modal systems of English as deontic system, boulomaic system, epistemic system and perception modality (1993: 47-55). This thesis, however, focuses on the commitment of the speaker expressed by the modality instead of the analysis that Simpson works upon. My analysis, nevertheless, highlights the levels of obligation or confidence that the speaker transfers in his/her communication with the addressee. For further discussion of modality, see Halliday and Matthiessen 2004: 146-50, 613-25; Perkins 1983; Palmer 2001; Papafragou 2000.

> reference, and presupposition provided three techniques for conveying the highest possible degree of epistemic commitment. With regard to the epistemic system, modalised expressions were used that exploit the full *possibility-certainty* continuum, while in the case of the deontic system, a range of devices were used, highlighting the continuum of *permission* through *obligation* to deontic *requirement*. (1993: 88)

What is essential in my analysis is that I pay attention to the cline of modality, rather than the types of modality. [39] For example, in Verdonk's definition,

> **Modality** provides speakers with the linguistic means to express degrees of commitment to the truth or validity of what they are talking *about*, and to mitigate the effect of their words on the people they are talking *to*. In other words, it is used to position the first person both in relation to what they are saying and who they are addressing. (2002: 39)

It is what Verdonk refers to as "indicators of attitudinal position" (ibid.) that relate to intralocution. In order to demonstrate how the intralocution is carried out, my analysis will examine the degrees of commitment revealed by the speaker in modalised clauses.

4.4.3.4.4. Subjunctive clauses

By definition, **subjunctive** refers to "a range of attitudes including tentativeness, vagueness, uncertainty" (Crystal 2003: 442). Like negations and modalised clauses, subjunctive clauses are *marked* statements, although they are rare and more restricted in use:

> The subjunctive in modern English is generally an

[39] Cf. "gradience" in Coates 1983: 10-13.

> optional and stylistically somewhat marked variant of other constructions, but it is not so unimportant as is sometimes suggested. (Quirk et al. 1985: 155)

Syntactically, subjunctive construction is "a clause that is finite but tenseless, containing the plain form of the verb" (Huddleston and Pullum 2002: 993) and, as Huddleston states, the subjunctive is "used for the verb form associated with subordinate clauses involving non-factuality" (Huddleston 1984: 78). This view is asserted by Ronberg: "the subjunctive implies the non-factual, such as wish, hope, possibility and the like" (1992: 40), because the speaker is "less certain than in those instances where the indicative is employed in the same type of clause" (44). Although most clauses that contain subjunctive or involve non-factuality are unreal conditionals (see 4.4.3.4.1), some clauses in subjunctive mood are not conditionals at all. For example, in Donne's 'The Flea', the verb "be" is in the subjunctive mood:

> It sucked me first, and now sucks thee,
> And in this flea, our two bloods mingled *be* [my italics];
> (3-4)

The verb in the subjunctive mood suggests the speaker's statement is not completely assertive; that it is an imaginary fact, but one that does not belong to a conditional situation.

4.4.3.4.5. Categorical assertions

Categorical assertions are constructed by "unmarked (default)" clauses. An **assertion** is defined "in its ordinary sense of presenting information as true, but also more technically for that portion of the information encoded in a SENTENCE which is presented by the speaker

as true, as opposed to that portion which is merely presupposed." (Crystal 2003: 37). In the light of modality, clauses without any modal verbs are considered as "unmodalised, categorical assertions", which illustrates the speaker's "full commitment". On the other hand, clauses with modal verbs are distinguished by the extent of the speaker's commitment towards the statements. This notion, in short, is close to what Stubbs proposes as the "continuum of commitment, whose end points are complete commitment and complete detachment" (1986: 6).[40] My discussion of categorical assertions will focus on the distinction of the speaker's detachment, or objectiveness, because it can show the speaker's strongest commitment to his/her address.

4.4.3.5. A checklist for the speech acts

To summarise, my analysis of speech acts will look into the following aspects of each clause:

1. What kind(s) of speech act(s) does a clause perform?
2. When a function of the clause is perceived, which subcategory can the expression belong to?
3. How does an apparent or ambiguous speech act reveal or conceal the speaker's attitude?
4. What can the reader take from the speech act that he/she perceives?

[40] However, my analysis does not consider modality as "a central organising principle in language" (Stubbs 1986: 4), because the language in the poetic text does not necessarily represent "language" in a general sense. Concerning the difference between "ordinary language" and "creative language", cf. 2.3.1.

5. How do speech acts define the relationship between the speaker and the addressee?

This checklist will add to the discussion on the positioning of the speaker and the addressee (see 4.4.1) and to the functions of verbs (see 4.4.2). This in turn will demonstrate how grammatical and structural elements in a clause can contribute to the reader's interpretation of the meanings of the selected poems in Chapter 5.

4.4.4. Lexicons pertaining to the speaker's attitude

By choosing a specific diction for the poetic text, the speaker reveals his/her strategy and attitude. It is vital for the reader to recognise vocabulary that, in McRae's words, "they really need to know" (1996: 38). McRae points out this importance:

> The evaluation of lexical choice and the discussion of why one word is used rather than another which the learner might use, is a vital awareness-raising exercise in the appreciation of lexical variety. (1996: 38-39)

While pronouns and verbs have been discussed respectively in 4.4.1 and 4.4.2, in this section I will foreground some other words for both further analysis and to support the analysis carried out in the previous sections. The following three elements about choice of diction will be highlighted in my analysis.

4.4.4.1. Cline of the diction choice

Firstly, to gather an understanding of "diction" as a textual tool, it is useful to allude to Traugott and Pratt's definition:

> In literary criticism the term "diction" is often used to refer to the lexical aspect of style. Diction can simply mean the totality of lexical choices found in a given text or group of texts, but more often it refers to patterns of lexical choice. ... Traditionally, stylisticians and literary critics have been interested not only in describing diction, but also in evaluating it. (1980: 116)

To assess the value of diction in relation to intralocution, a cline of certain words can be very illuminating.[41] A single word may decide part of the meanings of a text, but a series of words can show the development of the meanings from line to line. In this way, scrutiny of the cline of the diction choice can lead to an interpretation of the text. In this section, in order to limit my analysis to certain word classes (or parts of speech), I will list the words pertained to by the speaker's attitude in the "open word classes" which contain nouns, verbs, adjectives and adverbs.[42] As Huddleston states:

> Open classes ... readily accommodate the addition of new members as the vocabulary of the language adapts itself to the changing needs of its speakers. (1984: 121)

In a poem, the speaker's needs can be revealed in open classes of words. As verbs are already discussed, especially in 4.4.2, my text analysis will concentrate on the three other word classes: nouns,

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[41] For the teaching of lexical choice, it can also be helpful to do "clustering exercises" in class (see McRae 1991: 106-07).

[42] For "open" and "closed" classes, see Greenbaum 1996: 92; Huddleston 1984: 120; Huddleston 1988: 23-24; Quirk et al. 1985: 67-68.

adjectives and adverbs.

4.4.4.2. Deixis

Deixis is related to speech acts.[43] Interpretation of deixis can reveal certain characteristics that are apparent in the relationship between the speaker and the addressee:

> An expression is used deictically when its interpretation is determined in relation to certain features of the utterance-act: the identity of those participating as speaker/writer and addressee, together with the time and place at which it occurs. (Huddleston 1988: 98)

Green's definition enhances this view:

> A Greek word meaning "pointing", deixis has been adapted by linguistics and philosophers of language to refer to the encoding of the spatio-temporal context and the subjective experience of the encoder in an utterance. (1995: 11)

For Stockwell, this capacity of language has the function of "anchoring meaning to a context" (2002: 41; also cf. Wales 2001: 99), while Cockcroft connects deictic language with the participants of the communication:

> ... deictic language points to or reflects a context not expressed verbally, but present in the shared awareness of speaker and hearer (or writer and reader). (2003: 28)

By locating deictics in the context of poetry, Culler defines it as " 'orientational' features of language which relate to the situation of

[43] For a recent discussion of deixis, see Frossard 2000: 87-90; Halliday and Matthiessen 2004: 312-17.

utterance" (1975: 193). Following on from this Culler proposes:

> The deictics do not refer us to an external context but force us to construct a fictional situation of utterance, to bring into being a voice and a force addressed, and this requires us to consider the relationship from which the qualities of the voice and the force could be drawn and to give it a central place within the poem. (194)

Deixis is related to the positioning of the participants and the development of the situation *in* and *of* the intralocution. As deixis is "for the most part centred on the speaker" (Huddleston and Pullum 2002: 1453), a function of deictic expression is specifically to draw the addressee's attention: "Referring expressions are gainfully employed when the listener or reader is successful in making the intended connection" (Greenbaum 1996: 376). The "intended connection" made by the speaker apparently invites the addressee to recognise the significance of deixis.

As deictic reference is "tied to context and to subjectivity" (Green 1995: 17), it is necessary to investigate both the speaker and the context of the address or utterance. Verdonk distinguishes three types of deictics: "place deictics", "time deictics" and "person deictics" (2002: 35)[44] and personal pronouns belong to the third type which was discussed in 4.4.1. Tenses of verbs, however, are "time deictics" and are included in the checklist to be found in 4.4.2. In this section, my analysis focuses especially on the diction used for time reference, "deictic

[44] Cf. "temporal deixis", "locative deixis" and "person deixis" in Huddleston and Pullum 2002: 1451; also cf. Traught and Pratt 1980: 275. Green categorises deixis (i.e., deictic elements) into six kinds: "referential deixis", "*origo*-deixis", "spatio-temporal deixis", "subjective deixis", "discourse deixis" and "syntactic deixis" (1995: 21-22), but the three categories (of deictic terms) proposed by Verdonk (2002) are enough for my discussion.

markers" such as "now" and "then", and the diction used for places of utterance such as "this" and "that" or "here" and "there". These binaries are associated with "proximity" and they indicate relative "nearness" or "remoteness" in the speech.[45] The contrast, for example, between "this" and "that" is described as follows:

> ... the semantic difference between ***this*** and ***that*** is elusive: it can be perhaps be regarded as derivative from the basic deictic distinction, with ***this*** suggesting more immediate personal involvement on the part of the speaker. We should also note that ***that*** is the unmarked member of the pair, in that it occurs in certain syntactic environments where ***this*** is excluded. ... (Huddleston 1984: 296-97)

The contrast in "markedness" not only shows the speaker's involvement but also indicates the speaker's intention to get the addressee and even the reader to participate in the intralocution.[46]

4.4.4.3. Conjunctions and the transition

In order to see the movement of the whole text, some of the conjunctions can demonstrate the transition of the speaker's tone or attitude. Words such as "if", "when", "and" or "but" are functional and McRae defines the function word's role as, on the whole, expressing "a grammatical relationship" (1998: 150). Sinclair points out that a conjunction can be used to link as well as "indicate the relationship

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[45] For discussion of the contrasts of these markers, see Greenbaum 1995: 195; Huddleston 1984: 296-97; Halliday and Matthiessen 2004: 556-60; Huddleston and Pullum 2002: 1451-52, 1505; Quirk et al. 1985: 372-74.

[46] For instance, "this", in Donne's 'The Flea', shows how the speaker urges the addressee as well as the reader, to look at "the flea" and the situation created in the poem. See the discussion of "this" in Donne's poem in Malzahn 2003: 59; Semino 1995: 149; Yang 2005a: 40-41.

between" clauses (1990: 342).

A way of connecting messages is to use conjunctions; hence, by employing conjunctions in the text, the speaker reveals his/her arrangement of the messages to which he/she wants the addressee to receive. The conjunctions which show the speaker's attitude will, therefore, be highlighted in my analysis.

4.4.4.4. A checklist for the lexicons pertaining to the speaker's attitude

The procedure of my analysis in this part is:

1. To highlight the significant words, except for pronouns and verbs.
2. To define the word classes of the words.
3. To delineate the development of the words in the same word class.
4. To see functions of these words and their relation to the meanings which are generated from 4.4.1 to 4.4.3.

Although this checklist is basically to complement checklists included in previous sections, it is helpful to examine these items in detail in order to regenerate the meanings of the texts.

4.4.5. Beginning and closure

By examining the beginning and the closure, the flow and movement of a text become evident (cf. Dean 2003: 107-10). The opening of a text can, as McCarthy and Carter state, "serve to signal and establish for the participants the kind of activity which is about to take

place" (1994: 63), while the conclusion usually has "a tendency to prefer some sort of summary of gist" (66). When these two components are considered, as McRae points out, they reveal how the text develops (1996: 31-32; 1998: 32). In order to monitor this movement, my analysis will follow these steps:

1. Summarise the first word(s) or line(s) of the poem.
2. Summarise the last word(s) or line(s) of the poem.
3. Compare the beginning and the closure, and then list the similarities and differences.

The information thus gained from this last checklist will help the reader to analyse how the text progresses and evolves and, thus, develop a greater awareness of the text's wider significance.

4.5. Text selection and categorisation

With the aforementioned considerations and checklists, in the next chapter I will select Renaissance poems for analysis with a view to teaching them in the classroom. My selection will enable me to cover texts that represent different speech acts, while my categorisation will be based on either the first line or the title of the selected poems. The grouping of these selected poems is not stringent and should be viewed as "loose rather than binding" (McRae 1991: 51). The reason for this is, as McRae points out, because

> It gives the reader the opportunity to explore a selection of texts which are grouped together for a reason, but does not prejudice the autonomy of the individual texts. It gives a reason for reading, simply

> by virtue of the linking of the disparate texts. It is, in a sense, a suggestion of how the texts can be interpreted (i.e. by imposing the theme they might have in common), but the apparatus must question this very grouping if it is honestly to allow the full interpretative freedom that texts and readers deserve. It is a temporary means to a clearly defined end: to bring readers to as wide a range of textual experience as possible, while encouraging interaction, interpretation and the evaluation of the texts and their contents. (ibid.)

It is worth re-stating that each poem is examined as an independent piece of text. The reason for this is pedagogical as it enables the reader to cross the threshold to interpretation on the basis of linguistic understanding but, at the same time, avoids debates about historical or literary background. This method is supported by M. H. Short's proposal for text selection:

> ... the first criteria should be whether the level of difficulty is appropriate for the learners concerned and how the reading of that particular text can aid the learner in learning in improving his English and understanding how English works. (1986: 157)

The possible developments for text analysis which evolve in Chapter 5 will be expanded upon in both Chapter 6, where elements beyond intralocution are included, and Chapter 7, where background issues will be tackled.

Chapter 5

Text analysis

Based on the discussion of text analysis in 4.4, I will select ten poems to analyse in this chapter. To make the selected poems accessible and the analysis systematic, I will categorise them into five types according to either the first line or the title of each poem. This categorisation is to help Taiwanese students as potential readers create a process of interpreting the poems by a review of the checklists in 4.4. However, the resulting interpretation in this chapter is not a conclusive and definitive one. Instead, I want to show some open-ended and ongoing approaches to legitimate interpretation, and some explicit description of perceived literary or linguistic effects in the texts. Some other possible interpretations and a further selection of poems will be similarly analysed and discussed in the next chapter where the idea of intralocution will be re-identified.

Following on from this chapter, these poems will be discussed and then applied as an addition to the teaching methodology previously outlined. The analysis here is designed to exhibit those applicable features of language which are, in the teaching context, vital to the interpretation of the intralocution apparent in these poems. In addition, any feasible ways of exploring more deeply either the historical background or the knowledge of the language itself will be mentioned at the end of each section and will be taken up mainly in the next chapter. In this chapter, though, I want to offer operable principles of analysis and, for this reason, the following analysis is functional, rather than

exhaustive or definitive.[1] It is an explicit description of certain linguistic and literary effects in the selected texts. In the classroom, what I want to achieve is "a simple practical way of bringing students closer to the texts they read, and of raising their awareness of how to read" (McRae 1991: 122). My analysis will thus attempt to point out the linguistic features and analytical criteria of the texts which, as discussed in Chapter 4, can facilitate the teaching and reading of the selected poems. As Widdowson states:

> Text analysis provides us ... with a way of getting into a poem: it can serve as a very effective means of initial assault. But it does not give a proper description of the poem: it gives a proper description of the linguistic features of the text. (1975: 14)

It is this "very effective means of initial assault" that my analysis aims to develop within the teaching process.

In particular, my analysis will focus on intralocution which, in turn, leads to the interaction, explicit or implicit, between the speaker and the addressee in the poem. According to the model of the reading process constructed in 3.3.4, **intralocution** is **the way through which the implied poet manipulates to communicate with the implied reader**. By looking at how the speaker addresses, the reader can further identify what the implied reader transmits between the lines. Since, in these

[1] As my focus is on intralocution, the actual author is excluded in this chapter (see 4.3.2) and will be considered in 7.4.1 where the context is reconstructed. Moreover, some other linguistic features, such as punctuation, rhyme, rhythm or rhetorical figures, are not included in my analysis because grammatical elements are more accessible for Taiwanese students, although other linguistic features can be included in a different context, to be sure. See Chapter 7 for the possible development of analysis of other linguistic feathers. For a study of the materials outside the text, cf. Genette's notion of "paratexts" (Genette 1997). Finally, the use of quotations from literary critics in this chapter also supports my analysis, instead of elaborating on the main concern of their sources. Therefore, some quotations are adjusted for my own appropriation and may not necessarily fit the intention of the original criticism (see 4.3.1 and 4.3.2).

poems, the speaker addresses a second person,[2] particular linguistic elements (as described in 4.4) can be highlighted in different poems and then be related to the relationship between the two participants of the intralocution. The aim of the analysis, under the different headings chosen, is to show how these texts achieve their purposes in relation to those communications. "The proffered interpretations", as Carter states, "must always remain provisional" (1989: 68). As a teacher of these poems, my analysis introduces particular methods to guide students in their readings.

5.1. Question poems

Question poems are **poems in which the speaker asks the addressee a question or questions**. Wyatt's 'And wilt thou leave me thus?' and Spenser's 'Sweet warrior when shall I have peace with you?' both begin with a question. The following analysis investigates, firstly, how the speaker, by asking a question at the beginning, manipulates the language in the relationship with the addressee and, secondly, whether the question is intended to be answered or used for other aims, such as to draw the addressee's attention. In this respect, the analysis of the linguistic features is meant to justify the action of questioning.

[2] An exception among these poems is 'To the Virgins, To Make Much of Time' (see 5.3.2) where the speaker never addresses him/herself but the first person voice creates the implied "I".

5.1.1. 'And wilt thou leave me thus?'[3]

The speaker in this poem raises the same question seven times and asks the addressee to say "no". While the whole poem is centred on the question and the request, the nature of the relationship between the speaker and the addressee can be located in the use of personal pronouns, tense and transitivity of verbs, speech acts and the structure of the poem. The language is thus patterned to provide an implied interaction.

5.1.1.1. Personal pronouns and possessives

In 'And wilt thou leave me thus?', the first person pronoun never appears as the subject but "me" is used as the object eight times (1, 5, 7, 10, 13, 17, 19, 23) and "my" before an object twice (4, 14). The subject of all the "me's" is the addressee, either directly or indirectly. By contrast, the second person pronoun, "thou", is the subject seven times (1, 5, 7, 13, 17, 19, 23), and this does not include "thy heart" (10). Although in four instances there are also second person pronouns as the objects, their roles are not as receivers of the speaker's action. The first "thee" receives the action from the addressee him/herself:[4]

> Say nay, say nay, for shame,
> To save *thee* from the blame

---

[3] Few readers make comments on this poem and therefore the analysis of this poem is mainly mine. The situation suggests the need to study the poem from the text for, without this kind of analysis, it is usually considered a "minor" poem and ignored without any stated reason.

[4] Unless stated otherwise, from this point in the chapter, the italics in the poems are mine.

Of all my grief and grame

(2-4)

The other two objects appear in the relative clauses:

And wilt thou leave *me* thus
That hath loved *thee* so long
In wealth and woe among?

(7-9)

And wilt thou leave *me* thus
That hath given *thee* my heart
Never for to depart,
Nother for pain nor smart?

(13-16)

Even though the subjects of the relative clauses refer to the speaker, the antecedents are in the accusative case and the verb "to love", in line 8, is only a *mental process* (see 5.1.1.3 below). The fourth "thee" is another object of the verb "to love":

And wilt thou leave me thus
And have no more pity
Of *him* that loveth *thee*?

(19-21)

The third person pronoun, "him", used in line 21 can refer to an unspecified individual or, indirectly, to the speaker. This is also in the accusative and the ambiguity caused by this reference shows that "I" may become the third person, namely, one of the other people. As Benveniste points out, the third person pronoun "can be an infinite number of subjects—or none" (1971: 199). In this sense, the "subjectivity" of "I" is diminished or even removed. Moreover, when both "thou" (the addressee as the subject) and "me" (the speaker as the object) are used, it is the addressee who performs the action and the speaker who is the recipient of the action: "thou leave me" (1, 5, 7, 13, 17, 19, 23), whereas another "me" is the receiver of the indirect action of

the addressee:

> And is *thy heart* so strong
> As for to leave *me* thus?
>
> (10-11)

In addition to these first person pronouns as objects and the frequent presence of the second person pronouns as subjects, the absence of "I" also increases the addressee's importance in their relationship. Consequently, the interaction between the two participants in the poem can be seen as complementary rather than symmetrical.

5.1.1.2. Tense

No past tense is used in this poem, while the clauses in the future tense pose the same question: "And wilt thou leave me thus?" (1, 5, 17, 23). These are all followed by the speaker's request in the present tense: "Say nay, say nay" (2, 6, 18, 24). In the second stanza, "And wilt thou leave me thus" (7) is accompanied by a relative clause which is in the present perfect tense, and then followed by another question which is in the present tense. In the third stanza, the "And wilt thou leave me thus" (13) is also with a relative clause that is in the present perfect tense. The last clause in the future tense is longer and more complex:

> And wilt thou leave me thus
> And have no more pity
> Of him that loveth thee?
> Helas, thy cruelty!
>
> (19-22)

The exclamation in line 22 indirectly responds to the question in line 19 and in all seven instances, the main question asked by the speaker is

followed by either an imperative or an exclamation, or by relative clauses in the present tense. In this respect, the question, though invoking the future, is related to the present. The present perfect tense used in line 8 ("That hath loved thee so long") and line 14 ("That hath given thee my heart") indicates the situation from the past to the present: "I still love you" and "I still give you my heart". The repeated use of "and" also registers the continuation of the events and actions. Thus, both the past and the future are juxtaposed with the present.

Semantically, all the clauses in the future tense refer to the present situation, and the arrangement shows that the immediacy and necessity of the response from the addressee is expected by the speaker. While the future is in doubt, the relationship between the speaker and the addressee in the poem is the issue that needs the most attention.

5.1.1.3. Speech acts and transitivity

There is no statement in 'And wilt thou leave me thus?'. Except for the exclamation in line 22, "Helas, thy cruelty!" (22), most of the main clauses are either questions or directives. The interrogative clauses show that there is a lack of confidence in the speaker's tone and that the speaker is uncertain and requests answers from the addressee. The imperative clauses in which the speaker asks the addressee to "Say nay" (2, 6, 12, 18, 24) contains "say" as the verb. The transitivity of "say" (cf. 4.4.2.2) belongs to a *verbalisation process* and cannot do anything to the speaker like a *material process*. The fact that the speaker asks the addressee the question, "Wilt thou leave me thus?" and asks the

addressee to respond by saying "no", indicates what the speaker expects is a *verbal* "no" from the addressee rather than an *actual* non-leaving of the addressee. Furthermore, the number of the anticipated verbal responses to "say" (5 times) is less than that of the future material action to "leave" (7 times). In this sense, the speaker cannot completely prevent what the addressee will do but ask the addressee to partly deny the probability. Rather as it is repeated seven times, the question has become a complaint. On the other hand, the anticipated answer, which is reiterated five times, has become more imploring than commanding. Line by line, then, the implication is that the speaker is losing in their relationship.

In addition, the action verbs in the poem are attributed mainly to the addressee, that is "to leave" (1, 5, 7, 13, 17, 19, 23) and "to save" (3). The only two actions associated with the speaker never used in the main clause, "to give" (14) and "to depart" (15), are both in the relative clauses. The two *relational processes* also belong to the addressee so that "is ... so strong" (10) and "have no more pity" (20) imply that the addressee takes the main role in deciding their relationship. The *mental process* "to love" (8, 21), seems to be left to the speaker. However, as pointed out in 5.1.1.1, the ambiguous reference to "him" in line 21 weakens this connection. As this process also occurs in the relative clauses, the suggestion is that the speaker can remain engaged in the mental activity only in an indirect way. Even though throughout the poem the continuous questions sound urgent—especially because of their repetition in each stanza—the speaker reveals an anxiety about what the addressee will do. Subsequently, the speaker can only wish for a

verbal negative response rather than anticipating more positive behaviour from the addressee.

5.1.1.4. Structure

The first and the last lines of the poem are identical with the first and the last lines of each stanza and, in this context, they reflect the whole movement of the poem:

1. For the speaker: from doubt to request;
2. For the addressee: from doing to saying;
3. For the timing: from the near future to the immediate present.

The first word "And" shows that this poem continues from another situation, while the last word "nay" proposes the impossibility of continuation. What remains is the speaker's anxiety about the addressee's likely "no", not to the question posed but to their implied relationship.

From these linguistic features the weakness of the speaker can be detected. While Tillyard tries to describe the speaker's tone in his note to Wyatt's poem, the notion of exactly how significant certain words are needs greater analysis:[5]

> The tone of this lyric is one of delicate yet passionate pleading. The pleading is brought out admirably by the word *strong* in the second verse, which implies not only that the lady is powerful and maybe hard-hearted but that the lover is weak, that he cannot demand his boon, but must beg it pleadingly. (1949: 152)

[5] Nevertheless, Tillyard's views are and often considered rather old-fashioned, but are worth alluding to this particular context.

The statement made here requires more evidence. The choice of the word "strong" (10) and its connotation can be a clue to the relationship between the speaker and the addressee, but only after the analysis of other elements can this be further inferred. From the use of personal pronouns, the passivity of the speaker becomes clear, while from the use of tense, the speaker's expectation is revealed. It is, however, from the arrangement of speech acts and from the structure of the poem itself that the interaction and the relationship can be defined.

5.1.2. 'Sweet warrior when shall I have peace with you?'[6]

The question in the first line in this poem is asked only once. Another question is asked from lines 11 to 12. Without the emphasis on questioning, the speaker in 'Sweet warrior when shall I have peace with you?' reveals the relationship with the addressee in a number of different ways. Bearing this in mind, the use of transitivity and the tense of verbs as well as its structure can be the key to the interpretation of the intralocution in this poem.

5.1.2.1. Transitivity

The interaction between the speaker and the addressee in this sonnet can be found in the use of the transitivity (cf. 4.4.2.2). Two verbs show the direct transitivity from the addressee to the speaker:

[6] I have modernised some of the spelling in Spenser's poem, from the original 'Sweet warriour when shall I haue peace with you?' in Larsen, K. J. (ed.) (1997) *Edmund Spenser's Amoretti and Epithalamion: A Critical Edition*.

Yet shoot ye sharply still, and *spare* me not
(9)
Make peace therefore, and *grant* me timely grace
(13)

While the addressee appears as the doer, the verbs attributed to the speaker never affect the addressee directly:

which I no longer can *endure* to sue,
ne your incessant battry more to bear:
So weak my powers, so sore my wounds appear,
that wonder is how I should *live* a jot,
(3-6)

The verbs "endure" and "live" are intransitive, while the object of the infinitive "to sue" is to "war" (2) and the second infinitive "to bear" is semantically to receive the action of "incessant battry" from the addressee. On the other hand, the verb "have" in "when shall I have peace with you?" (1) belongs to a *relational process*. The gerund "seeing" in "seeing my heart through launched every where" (7) belongs to a *mental process*. The transitivity of these verbs shows that the speaker does nothing to the addressee. After line 7, no more verbs have the speaker as the subjects.

By contrast, the addressee is described as the main actor from line 9. The *material processes* that the addressee enacts include the following italic verbs:

Yet *shoot* ye sharply still, and *spare* me not,
but glory think to *make* these cruel stours.
ye cruel one, what glory can be got,
in *slaying* him that would live gladly yours?
(9-12)

In the first two stanzas, the speaker can have only verbs without "material" effects but, in this stanza, the addressee takes over the verbs

and proceeds with a series of actions. In common with 'And wilt thou leave me thus?', the object of the third person, "him" (12), renders the reference ambiguous and suggests that the hypothetical action "would live" (12) is not expected to be carried out directly by the speaker. Even though semantically it may be the speaker "that would live gladly yours" (12), the antecedent is in the accusative case.

In the last couplet, the speaker requests that the addressee partakes in an action but, again, there is no action left for the speaker to do:

> *Make* peace therefore, and *grant* me timely grace,
> that all my wounds will heal in little space.
> (13-14)

The action, "to grant" (13), is directed at the speaker, while in the future tense, the final verb "heal" (14) only indirectly belongs to the speaker's "wounds" (14). Ultimately because of a lack of action on the part of the speaker, the whole sonnet strengthens the addressee's status as the main actor and relegates the speaker to the role of the receiver.

5.1.2.2. Tense

With the employment of different tenses in this sonnet, the relationship between the speaker and the addressee can be further identified. The arrangement of the tenses is as follows:

1. Line 1: in the future tense;
2. Lines 2-13: mainly in the present tense;
3. Lines 2, 6, 12: three subordinate clauses in the past tense;
4. Line 14: in the future tense.

The two clauses in the future tense are both questions and suggest that the future is in doubt. The three clauses in the past tense are in the subjunctive mood in order to indicate the hypothetical condition:

> ... this war now ended *were*
>
> (2)
>
> ... how I *should* live a jot,
>
> (6)
>
> in slaying him that *would* live gladly yours?
>
> (12)

What is apparent here are situations that should have been and, except for the question from lines 11 to 12 and the directive in line 13, the present tense, as I will illustrate, is used to present the speaker's statements:

> High time it is, ...
> which I no longer can endure to sue,
> ne your incessant battry more to bear:
> So weak my powers, so sore my wounds appear,
> that wonder is ...
> seeing my heart through launched every where
> with thousand arrows, which your eyes have shot:
> Yet shoot ye sharply still, and spare me not,
> but glory think to make these cruel stours.
>
> (2-10)

These statements are made in a negative tone and, for the speaker, nothing in the present is positive. In addition to the question from lines 11 and 12, no future is suggested by the speaker. The only expectation is the imperative in line 13 which is followed by an expected future situation:

> Make peace therefore, and grant me timely grace,
> that all my wounds will heal in little space.
>
> (13-14)

The opening question in line 1 is expected to be resolved by a response,

as is the directive in line 13. The future relationship, in addition to the interactions between the speaker and the addressee, is based on this key motion that has to be completed by the addressee. From the use of the tenses, the speaker implies that hope for the future lies in the present.

5.1.2.3. Structure

At the beginning of the poem, the speaker employs the term "sweet warrior" to placate the addressee. The ambiguity of this phrase leads to an interpretation that mixes the oppositions of love/hate and peace/war. As Gibbs states,

> This form of address sounds at once intimate and conciliatory, though there is also a note of determination in the line. The word "peace" ... is ... in such a way as to present the lover as a frustrated supplicant for peace to a hostile mistress. (1990: 23)

While the addressee is "hostile", the speaker wants to improve their relationship "which has been long established" (ibid.). At the end of the poem, however, what the speaker may receive will be only "little". As the analysis of transitivity and tense shows, the addressee is the key actor in the relationship and the speaker can only remain receptive. The oxymoron, "sweet warrior", suggests the speaker's ambivalence and submission. The logic introduced by the adverb "therefore" in line 13 is swaying, as the speaker does not actually reason with the addressee but instead asks the addressee to give a favour. Although Gibbs thinks that there is a hope for the speaker, the relationship between the two still

stays complementary till the end of the sonnet:

> The lover's tone in the couplet is warm and persuasive, with the note of authority carried by the imperatives. ... The conflict is not over, but he is hopeful that its end might come "in little space". He is viewing the conflict as a stage in their relationship, a stage which may draw to a close, rather than as a battle that can never be won. (1990: 24)

The battle between the speaker and the addressee can be won, but the decision has to be made only by the addressee and not by the speaker. The sonnet does not mark "the end of the war" (Larsen 1997: 186) but actually indicates the relationship between the two participants. According to the linguistic elements discussed, Gibbs' view of the relationship is too optimistic.

5.1.3. Questions and answers

These two question poems are similar in that the speaker is inactive and lacks confidence, while the addressee dominates the relationship. The linguistic elements that I have discussed show that the questions which these two poetic speakers ask are mainly to draw the addressee's attention, even though a negative answer or an unlikely response can be expected. As the interaction between the speaker and the addressee is unbalanced, the speaker finds it difficult to have any effect upon their relationship. In this sense, these poems can be seen as representations of desperate lovers. Put into the context of Renaissance poetry, the way in which Wyatt and Spenser delineate the lover in the text becomes significant and deserves further examination.

Other Renaissance question poems, such as Shakespeare's 'Shall I compare thee to a summer's day?' (see 6.2.1), can be compared to these two question poems. At the end of 'Shall I compare thee to a summer's day?', the speaker uses the declarative, as opposed to the imperative clauses:

> So long as men can breathe or eyes can see,
> So long lives this, and this gives life to thee.
> (13-14)

It would appear that the speaker in this sonnet is confident and does not want the addressee's approval of the question in the first line. The use of pronouns, as well as of tense[7] or of mood, can also be compared to those in Wyatt's and Spenser's poems in order to distinguish the attitude of the speaker. Those linguistic elements are evident and can lead readers to reach their interpretations of the poem (see 6.2.1).

5.2. Valedictory poems

Valedictory poems are **poems in which the speaker bids good-bye to the addressee**, and my analysis will demonstrate how the speaker reveals his/her relationship with the addressee by examining whether the valediction is just simply a gesture. In this respect, the analysis of the linguistic features below in these two poems will justify the texts as valedictory poems.

[7] For discussion of the use of the tense in 'Shall I compare thee to a summer's day?', see Yang 2005b: 326-28.

5.2.1. 'Farewell, thou art too dear for my possessing'

This poem emphasises the speaker's choice of departure with several kinds of reasons, which are "generally practical and intended as plausible" (B. G. Evans 1996: 25). This "practicality" and "plausibility" can be justified by the use of language in the text. The way the speaker constructs the reasons is especially evident on the use of possessives, tense and the verbs ending in "-ing".

5.2.1.1. Possessives

In 'Farewell, thou art too dear for my possessing', there are four first person possessives: "my possessing" (1), "my bonds" (4), "my deserving" (6) and "my patent" (8), and five second person possessives: "thy estimate" (2), "thy worth" (3), "thy granting" (5), "thy own worth" (9) and "thy great gift" (11). While lines 1 and 2, lines 3 and 4, and lines 5 and 6 are couplets, and lines 7 and 8 match lines 9 and 10, the "thy" in line 11 signifies that the addressee has one more possessive—the "great gift".

All the belongings after the first person possessives are related to legal terminology, while all the belongings after the second person possessives indicate financial dealings. Thus, the addressee is depicted as "too dear" (1) and the speaker can only resort to a kind of legal pursuit. Moreover, the first person possessives all contain the *relational process* in order to define the relationship of the speaker's possessive. In contrast, the second person possessives provide either *material*

processes or *mental processes* so as to display their influence. Needless to say, the addressee is more possessive and, for this reason, more influential. Again, this can be seen as a means to strengthen what the speaker states in the first line: "thou art too dear for my possessing". The speaker's need for possession can, in this context, be revealed by the use of possessives.

5.2.1.2. Tense

Except for two clauses in the past tense, the rest of the sonnet is in the present tense. This tactic conveys a sense that the farewell is now, and that the only action is for the addressee to "give":

> Thyself thou *gav'st*, thy own worth then not knowing,
> Or me, to whom thou *gav'st* it, else mistaking;
> (9-10)

From the addressee's past action of "giving" to the speaker's present verbal action of saying "good-bye", the speaker's departing shows that the required reception is too much for possession. As Vendler points out, variations on the word "gift" are represented throughout the sonnet in lines 3, 7, 9, 10 and 11. (1997: 381)[8] The addressee's allusions to "gift" or "giving" are permeated throughout the poem. In the final couplet, the present perfect tense strengthens the idea that "the end" is sudden and instantaneous:

> Thus have I had thee as a dream doth flatter,

[8] Vendler also writes: "We are encouraged, in reading the poem, to think that GIFT and its variants [GIVES] [GAV'ST] will be a KEY WORD since it appears in each successive quatrain (3, 7, 9, 10, 11). Its conspicuous *absence* in the couplet, making it a DEFECTIVE KEY WORD, speaks silently of the gift withdrawn." (1997: 383) Although this comment can add to further discussion of the word "gift", it goes beyond the analysis of the tense in this section.

In sleep a king, but waking no such matter.
(13-14)

Given that ownership tends to define the relationship between the speaker and the addressee, the text suggests that there is a need to terminate this association. Furthermore, there is no use of future tense in the sonnet and this signifies that their relationship will never be revived.

5.2.1.3. Verbs ending in "-ing"

To examine more about the reasons for the speaker's leaving, the addition of "-ing" to 11 verbs in the sonnet can provide greater understanding. Effectively, these words belong to different word classes (cf. Vendler 1997: 382-83):[9]

1. Nouns: possessing (1), releasing (3), granting (5), deserving (6), making (12);
2. Adjectives: wanting (7), knowing (9), mistaking (10), growing (11);
3. Verb: swerving (8);
4. Adverb: waking (14).

The employment of "-ing" "in all these parts of speech" displays, in the words of Vendler, "its unstable linguistic shifting" (383).[10] In this sense, the function of these verbs becomes ambiguous. For example, the only verb ending in "-ing" that still actually acts as a verb is "swerving", which

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[9] Duncan-Jones also makes comments on these verbs: "Conceivably the elevenfold repetition of the particle *–ing* hints at 'ingle', = a boy favourite, a catamite (*OED*)" (1997: 284). However, I think this is far-fetched and there is actually no other textual evidence to indicate that the addressee is "a boy".

[10] Although Vendler states that "-ing" "acts out, perhaps, the unpredictability of the young man's impermanent *gift*" (1997: 383), I would rather focus on its linguistic ambiguity than pursue further the definition of the addressee as "the young man". For a "nonsensual" study, see Pequigney (1985: 46-49). For my stance in the gender issue, see 4.3.1 and 7.3.

is used to signify that the speaker's attitude is both changing and ambivalent. Consequently, the actions that can be processed by the verbs are twisted linguistically and become uncertain. What the speaker lacks is not only the "possessing" of the addressee but also the very activity of "possessing". From the beginning to the end, the relationship between the speaker and the addressee is defined by the speaker as a lack of his/her possession. The linguistic features analysed all support this definition and, as B. G. Evans concludes his comment on the sonnet,

> We do not love anyone on the basis of merit, or rank, or wealth, or for other worldly advantages. Love mixed with or tainted by calculation is highly suspect—is indeed not love at all. It follows then that if the beloved is willing to accept as a legitimate excuse for withdrawing from the relationship any of the various "worldly" and practical excuses proposed by the lover, then the lover cannot but conclude that the love has not been mutual, whatever he may have thought it to begin with; that the beloved, surveying the prospect or prospects, has both reason and right to seek elsewhere, since no real love seems to be involved. (1996: 25)

As a "lover", the speaker presumes that their relationship should be a balanced possession but, when "love" is "swerving" and an imbalance has occurred, any return to a relationship which has never existed is impossible. What Evans means by "impasse" (24) is created by language which is meant to describe this very situation.

5.2.2. 'A Valediction: Forbidding Mourning'

The speaker in 'A Valediction: Forbidding Mourning' attempts to explain to the addressee the impermanence of their parting. Unlike the speaker in 'Farewell, thou art too dear for my possessing' who justifies the reasons for the departure, the speaker here describes the departure itself and looks forward to a future reunion. Thus, the language in this poem reveals the speaker's efforts to define their separation. By analysing personal pronouns and possessives, the tense of verbs, as well as the various comparisons and negations, I am able to explore in greater depth how the speaker delivers the messages to the addressee.

5.2.2.1. Personal pronouns and possessives

Considering the length of the poem (36 lines), the use of the personal pronouns is comparatively economical. In the poem, there are five instances where four first person singular pronouns and one first person singular possessive are used ("I" (22, 36), "me" (33, 36) and "my" (35)), whereas second person singular pronoun and possessive appear in three locations: "thou" (33) and "thy" (27, 35). Yet first person plural pronouns and possessives are used six times ("we" (17), "us" (5), "our" (7, 8, 21) and "ourselves" (18)) and this suggests that the speaker is attempting to create an atmosphere of togetherness in order to reduce the impact of their separation.

This strategy can also be detected when the first person plural pronoun "us" first appears in line 5, and because there is no first or

second person singular pronoun used until line 22 where "I" appears. Moreover, in the last stanza where there is a much greater employment of singular pronouns and possessives in the first and second person than in any other stanzas of the poem, these words, which refer to the speaker and the addressee respectively, are close to each other both syntactically and semantically:

> Such wilt *thou* be to *me*, who must
> Like th' other foot obliquely run;
> *Thy* firmness makes *my* circle just,
> And makes *me* end, where *I* begun.
> (33-36)

In respect to how these personal pronouns and possessives are located, ultimately, even if the speaker must go, he/she would rather stay with the addressee.

5.2.2.2. Tense

When the parting seems inevitable, the speaker is worried about what will happen during his/her absence. In the whole poem, only one clause is in the future tense: "So wilt thou be to me, ..." (33), and the verb carries a *relational process*. The speaker's main concern for the future is, needless to say, the relationship with the addressee and, with this in mind, Pinka points out the implication of the use of "wilt":

> His ambiguous imperative/declarative verb simultaneously assures her and pleads for an assurance from her. The man thus subconsciously accommodates his imagined role as a confident lover to his immediate need for some certainty from her about their relationship. (1982: 143)

Since most clauses of the poem are in the present tense, this suggests that the farewell is now and the speaker's anxiety about the future is concealed. The message that the speaker tries to give to the addressee is to stay in the present situation which the speaker endeavours to make last till their reunion.

On the other hand, there are four clauses in the past tense in this poem and they are also used to strengthen the idea created by the present tense. The first clause in the past tense is in the subjunctive mood:

> 'T*were* profanation of our joys
> To tell the laity our love.
> (7-8)

This clause does not refer to the past situation but the second and the third clauses describe in past tense what could be natural phenomena:

> Moving of th' earth brings harms and fears,
> Men reckon what it *did* and *meant*,
> (9-10)
> Dull sublunary lovers' love
> (Whose soul is sense) cannot admit
> Absence, because it doth remove
> Those things which *elemented* it.
> (13-16)

These natural phenomena are not directly related to the past relationship and while the fourth clause in the past tense refers to the past grammatically, it also refers to the action that is to occur:

> Thy firmness makes my circle just,
> And makes me end, where I *begun*.
> (35-36)

The use of "begun" instead of "begin" is probably because it can rhyme with "run" in line 34, but it is also to indicate the speaker's movement of

departure, which has not yet happened. When this instant movement is put in the past tense, it shows the unwillingness of the speaker. In other words, either the departure has been completed or it should have never happened.

Therefore, the use of tense shows a lingering farewell and the speaker's attempts to evade the future. In the light of tense, the message between the lines is that, whatever happens, the addressee should preserve their relationship and eventually they will be together making the symmetry complete.

5.2.2.3. Comparisons

In 'A Valediction: Forbidding Mourning', the act of parting is repeatedly evoked by using the following comparisons:

1. Death (1-4);
2. Moving of the earth (9-10);
3. Trepidation of the spheres (11-12);
4. Expansion of gold (23-24);
5. Moving of one foot of compasses (25-36).

By using these comparisons, the speaker attempts to put into context their separation.[11] By descending from the finality of death to the

[11] As Watson points out, "Certainly it seems remarkable that a love poem—particularly one intended to suppress the mourning response—begins with a simile to a deathbed scene." (1994: 193). The comparison can be considered as "poetic" (vs. "standard" language; cf. Mukarovsky 1964: 17-30), but the discussion of it is out of the scope of "intralocution" in this chapter and belongs to analysis beyond the intralocution in the poem (see 6.2.2.3). For poetry as an "unconventional" or "deviant" use of language, see Bradford 1993: 17-21; Carter and Nash 1990: 3-16; G. Cook 1994: 129-40; Genette 1982: 75-102; Genette 1993: 1-29; Havranek 1964: 3-16; Leech 1969: 8-22; Simpson 1997: 7-19; Simpson 2004: 50-53, 98-102; Widdowson 1975: 47-70; Widdowson 1983: 7-16; Widdowson 1994: 31-43. Cf. also "literature as 'foregrounded

practicality of just moving the compasses, the speaker gradually lessens the severity of parting. It is the last comparison that the speaker finds most suitable to evoke a sense of returning and a sense of inseparability.[12] For this reason, this last comparison is elaborated much more and, as Pinka writes, "the speaker's reliance on literary comparisons to ease the pain of parting indicates that he follows his own advice." (1982: 140) Although the title of the poem seems to suggest that the speaker *forbids* the act of *mourning*, in the text there is no evidence of the addressee's sorrow. As the speaker tries to diminish the feeling of separation, it is also likely that the speaker forbids his/her own mourning. The action of the addressee is expected to *be* like the "fixed foot" (27) of the compasses and what the speaker actually forbids the addressee to *do* is move from his point of departure.

Furthermore, the word "mourning" is a hyperbole for the sadness of parting (Yang 1996: 54). It reveals the speaker's anxiety more than sorrow—according to the comparisons that the speaker has made, what is of more concern to the speaker is the addressee's constancy (cf. Yang 1996: 55; Watson 1994: 195). When the comparison signifies "not mutuality but a power differential" (Hobby 1993: 33), the relationship between the speaker and the addressee is definitely complementary, although the image of the compasses seems to suggest symmetry. If the speaker forbids him/herself to mourn, the addressee appears superior to

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discourse' " in Rodger 1983: 38-39.

[12] As Brooks and Warren describe, the effect of the image of the compasses is: "The final image, ... with its full elaboration, ... aims at [a] kind of climax, a sense of the total validation of what has gone before—a logic focus (which is dependent not on abstract logic but on the impression of logicality with which the image is worked out)." (1976: 241) Their description can be illustrated as the speaker's ultimate choice of the comparisons.

the speaker; if the speaker insists on the addressee's constancy, the speaker reveals his/her authority on this matter.

The speaker's play on the use of number in the text signifies an effort to create a sense of togetherness and inseparability. While "two" is preferably used four times, "one" is used only once:

> Our *two* souls therefore, which are *one*,
> Though I must go, endure not yet
> A breach, but an expansion,
> Like gold to airy thinness beat.
>
> If they be *two*, they are *two* so
> As stiff twin compasses are *two*,
> (21-26)

Paradoxically, the "one" in line 21 refers to two souls. The reference of the "two" is then to the third person plural pronoun "they" (25) and this "two" is inseparable as with the comparison of the two feet of the compasses. The use of number with the pronouns indicates the speaker's intention of the "oneness" of the "we".

5.2.2.4. Negations

The use of negations also points to this gesture of forbidding. There are a series of explicit negations in the poem:

> Whilst some of their sad friends do say,
> The breath goes now, and some say, *no*:
> (3-4)
> So let us melt, and make *no* noise,
> *No* tear-floods, *nor* sigh-tempests move,
> (5-6)
> Dull sublunary lovers' love
> (Whose soul is sense) can*not* admit

(13-14)

But we by a love, so much refined,
That ourselves know *not* what it is,

(17-18)

Though I must go, endure *not* yet
A breach, but an expansion,

(22-23)

Thy soul the fixed foot, makes *no* show
To move, but doth, if th'other do.

(27-28)

The message within these negations includes such lines as: "our love is *not* like others; therefore, we do *not* feel sad"; and "although I must go, we do *not* feel sad because you must *not* go away". These negations, though, also bring out a sense of uncertainty and, by negating these statements, the speaker wants a positive approval from the addressee.

The pronouns, the tense of verbs, the comparisons and the negations all point to the speaker's sadness at his/her own physical departure and the speaker's anxiety about the addressee's withdrawal from their relationship. Although Hoover argues that the poem "is a triumphant declaration of mutual love's conquest of the traditional spatial and temporal separation of lovers" (1978: 104), the way the speaker "declares" what their relationship *should* be is more of a plea than a triumph.

5.2.3. Farewell and relationship

In 'Farewell, thou art too dear for my possessing', the speaker's farewell appears resolute because the poem starts with a bidding farewell and is then followed by detailed explanations of the farewell. As

shown above, the addressee's "worth" is descriptive rather than active, as the relationship between the two has reached an impasse. The distance between them cannot be resolved and, therefore, the farewell is inevitable and forms a "writ" (B. G. Evans 1996: 25) and not a gesture.

On the other hand, the title and the text of 'A Valediction: Forbidding Mourning' display that the speaker repeatedly tries to affirm their relationship by the means of language. The poem, without any clue to the addressee's response, reflects the speaker's attitude towards their relationship and suggests the speaker's anxiety about what may happen afterwards. Thus, although the farewell is necessary, the reunion is also expected. In this sense, these two valedictory poems contain the speaker's different perspectives on the real leaving. While 'Farewell, thou art too dear for my possessing' proclaims the termination of a relationship, 'A Valediction: Forbidding Mourning' sets out to preserve a relationship.[13]

Another perspective can be found in Jonson's 'On My First Son', in which the parting has occurred before the speaker has bid farewell. The ways in which the speaker bids farewell to the addressee can represent how a valedictory text is constructed to reveal the speaker's attitude toward the relationship—both current and projected—with the addressee.

[13] Although some literary critics believe that 'A Valediction: Forbidding Mourning' is a farewell poem written by Donne to his wife (cf. Carey 1990b: 70), the perception is out of the discussion of the intralocution. See 7.4 for further discussion of the relation between intralocution and literary background.

5.3. Invitation poems

In the third category, there are **poems in which the speaker extends an invitation to the addressee**. The linguistic elements I will analyse show how the speaker acts with reservation in his/her attitude toward the addressee by issuing invitations within his/her own imposed limitations. This tactic allows the speaker to reveal his/her authority over and his/her control of the addressee.

5.3.1. 'The Passionate Shepherd to his Love'[14]

Some linguistic features of 'The Passionate Shepherd to his Love' show how "passionate" the speaker is and how the speaker attempts to persuade the addressee to accept his invitation. For this poem, I am going to examine the arrangement of the personal pronouns with the verbs as well as the mood and modality of the verbs. In doing so, my analysis of the use of verbs and personal pronouns will create an approach to an interpretation of the text.

5.3.1.1. Personal pronouns and possessives with transitivity

In this poem, the use of personal pronouns can refer to the actions expected by the speaker. The first person singular pronouns are used

[14] This poem is seldom discussed individually, but for a further discussion of "Marlovian tradition", see Forsythe 1925: 692-742. For analysis of the different ways of reading this poem, see Yang 2005c. The analysis carried out here assumes the poem as an individual text and discusses how the invitation is sent to the addressee by the speaker.

more often than the second person singular pronouns—"I" once (9), "me" three times (1, 20, 24), "my" three times (1, 20, 24), "thee" twice (9, 19) and "thy" twice (22, 23). The lack of the second person pronoun in the nominative case suggests that the speaker is attempting to keep the addressee free from being an action-doer. In this respect, the speaker is the only obvious actor in the poem:

> And *I* will make thee beds of roses,
> (9)

In this clause, the addressee is the receiver of the action. The other place where "thee" is used shows that the speaker's intention of engaging the addressee with the *mental process*. Although "me" and "my" are both used three times, they are in the same sentence structure. For example, "...live with me, and be my love", displays how the action or the relation is actually directed by the speaker. In the respect of the possessives, "my" is always with "love" (1, 20, 24), but "thy" is only with "delight" (22) and with "mind" (23). This signifies that the speaker's "love" can win over the addressee's possession of things other than "love". The dominance of the speaker in the interaction and relationship with the addressee is thus highlighted. In addition, the first person plural pronoun "we" is used three times as the subject (2, 5, 14). Although "our" (14) is used before the noun "lamb" and thus forms an object of the preposition "from", it does not receive any action. The lack of the first person plural pronoun "us" as the object shows that the speaker and the addressee together are described as the action-doers and not as the receivers. The sense of togetherness is strengthened by this arrangement and without the speaker, the addressee can remain only passive.

5.3.1.2. Mood and modality

It is not only the appearance of the pronouns that implies the superiority of the speaker in their relationship, but also the use of mood and modality helps to establish the speaker's dominant status. Most clauses in the poem are in the declarative mood and the message is that the poem is mainly the speaker's declaration as there is no interrogative or exclamation, nor is there any subjunctive clause.

As well as the statements which the speaker makes, there are three imperative clauses that build up the speaker's directives (1, 20, 24). As there are three clauses in the future tense that follow the first imperative clause, the direction from the speaker to the address becomes an order (cf. 4.4.3.1):

> And we *will* all the pleasures prove,
> (2)
> And we *will* sit upon the rocks,
> Seeing the shepherds feed their flocks
> (5-6)
> And I *will* make thee beds of roses,
> (9)

These clauses suggest that the future will only be possible if the addressee adheres to the instruction. The fact that the subject is changed from "we" to "I" in these lines suggests that the speaker's actions have more substance than any initiative that involves both of them. Moreover, the last clause in the future tense is followed by a conditional and an imperative clause:

> The shepherd swains shall dance and sing
> For thy delight each May-morning.

If these delights thy mind may move;
Then live with me, and be my love.
(21-24)

At the end of poem, "shall" is used instead of "will" to indicate a stronger "volitional meaning"[15] and, as it comes before the final imperative clause, the future becomes not only possible but also necessary, for, in Palmer's words, "it does not merely lay an obligation, ... but actually guarantees that the action will occur" (1990: 74). The speaker shows reserve by using two conditional clauses and the auxiliary verb "may"[16] instead of two adverbial clauses that begin with "when" but are without any auxiliary in the clauses:

And *if* these pleasures *may* thee move,
(19)
If these delights thy mind *may* move;
(23)

The tone would be stronger if the speaker were to say "*when* these pleasures thee move" or "*when* these delights thy mind move". This tactic could lead to two possible effects. Firstly, the speaker wants to show that the invitation is never too forceful, and secondly, as discussed in the last section, the necessity is on the "we", rather than on the singular addressee.

Finally, as there is no past tense in the poem, the information that the speaker delivers is as follows. The past plays no part in their interaction, the present actions have to be carried out now, and the

[15] For discussion of the difference between "shall" and "will", see Coates 1983: 185-97; Huddleston and Pullum 2002: 195; Leech 2004: 89; Quirk et al. 1985: 230; Sinclair 1990: 224-25.

[16] See Leech for the use of "may" to signal "permission": "In *if*-clause ... *may* typically indicates not permission given by the speaker, but permission to be given by the hearer." (2004: 77) (Cf. also Coates 1983: 139-41) Compared to the "when" used in Donne's 'The Flea', where the speaker is more eager to persuade the addressee (see Yang 1996: 46-47).

future can then be achieved (cf. Yang 2005b: 324). From the functions of the verbs, then, it can be deduced that the text appears as a moderate invitation to the addressee and, in this sense, the adjective "passionate" seems to be only a gesture for the context of the poem itself.

5.3.2. 'To the Virgins, To Make Much of Time'

On a similar theme to 'The Passionate Shepherd to his Love', the tone in 'To the Virgins, To Make Much of Time' sounds more emphatic and insistent. Even the title shows more clearly the *carpe diem* theme. In the text, the use of personal pronouns, as well as the mood and the tense of verbs, helps to distinguish the speaker's emphasis on the need for the addressees to enjoy their lives and seize the moment.

5.3.2.1. Mood and modality

Unlike 'The Passionate Shepherd to his Love', the clauses in 'To the Virgins, To Make Much of Time' are in either imperative or declarative mood and leave out any sense of hypothesis and doubt. In this poem no reserve is shown, as there is only "then" (13) and no "if". The use of the modal verb "may" is now applied to the addressees' action rather than the actions that affect the addressees:

> Gather ye rosebuds while ye *may*,
> (1)
> And while ye *may*, go marry;
> (14)
> For having lost but once your prime,
> You *may* for ever tarry.

(15-16)

So instead of asking for "permission" from the addressees, here the "may" actually signals "possibility"[17] or, more specifically, "factual possibility" which, in the context of the poem, suggests the speaker's confidence in addressing the possibility.[18] Furthermore, the first two "may's" are in the subordinate clauses which are accompanied by the imperatives as the main clauses and this arrangement suggests that the possibility has to follow the indicatives.

5.3.2.2. Tense

The tense of the verbs in this poem reinforces the speaker's ability to persuade. While the present and the future tense in 'The Passionate Shepherd to his Love' indicates the necessity of present action and the promise of a future ideal, the time reference in this poem emphasises the importance of the present. Thus, although the clauses in the present tense do carry out the *carpe diem* theme, the clauses in the future tense exhibit something negative:

> Tomorrow will be dying.
>
> (4)
>
> The sooner will his race be run,
>
> (7)

In Marlowe's poem, the speaker relates that the future is not necessarily "better", whereas in Herrick's poem, the significance "to make much of

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[17] For discussion of different meanings of "may", cf. Leech 2004: 76-77, 82; Palmer 1990: 70-71; Quirk et al. 1985: 223-24; Sinclair 1990: 224, 227.

[18] "May" is stronger than "can" in the respect that "may" represents "factual possibility", or "speaker's permission", but "can" represents "theoretical possibility" or "objective permission" (see Huddleston and Pullum 2002: 183; Leech 2004: 82-83; Ronberg 1992: 62-64).

the *present* time" is particularly stressed. The lack of the past tense of course reinforces the idea of the here and now, so even the future becomes far less important and it is only the present that is the main concern. Consequently, the message which is invoked is one of "now, or never".

5.3.2.3. Personal pronouns and possessives

Personal pronouns are rarely used in this poem. While there is actually no first person pronoun, second person pronouns and possessive are used as follows:

> Gather *ye* rosebuds while *ye* may,
> (1)
> Then be not coy, but use *your* time,
> And while *ye* may, go marry;
> For having lost but once *your* prime,
> *You* may for ever tarry.
> (13-16)

When the second person pronoun acts as the subject in these lines, the addressees are expected to perform actions; however, these second person pronouns are either in the imperative or with the auxiliary "may". As discussed in the last section, "may" shows the speaker's confidence; therefore, all the actions are actually instructed by the speaker. In addition, "your time" and "your prime" are objects that receive actions from the addressees themselves.

Without reference to either the speaker or the addressees and without a mood other than declarative, between line 2 and 12, the text is constructed to incorporate what is external to the subjects themselves,

such as "rosebuds" (1), "flower" (3) and "the sun" (5). Within these characteristics, the speaker remains "absent" but "objective", and the addressees are urged to engage in action according to the fact delineated by the speaker. Therefore, in this poem, the speaker manipulates the language in order to display an assertive and positive attitude. Subsequently, the speaker focuses on the present moment and this enables him/her to draw the attention of the addressees. Overall, then, the invitation is enhanced and becomes much more strongly persuasive.

5.3.3. Persuasion in invitation

After some linguistic exploration, what underpins these two poems is that the invitation contains subtle rhetorical power to persuade. Although on the one hand, the content of the poem can be considered tempting, the way the speaker constructs his/her approach strengthens the force of the persuasion.

The use of verbs and personal pronouns in these two poems is very different from, for example, Jonson's 'Inviting a Friend to Supper' (see 6.1.5) or Marvell's 'To His Coy Mistress' (see 6.2.2), which, I should emphasise, contain some other stylistic features, though they are also both invitation poems. In Marlowe's and Herrick's poems, especially, the patronising tone is detected, though apparently to different degrees. So when, in both poems, the addressee(s) is expected to be submissive, the speaker does assume a different authority in their invitations.

5.4. Imperative poems

Imperative poems are **poems that carry the speaker's directives to the addressee**. In the following analysis I will try to justify how the speaker performs these directives to the addressee. As the two poems selected here are both addressed to God, it is peculiar to see how the speaker attempts to impart an order or a request to the divine existence.

5.4.1. 'Batter my heart, three-personed God; for, you'

The conspicuous use of several imperative clauses in this poem shows a strong urge from the speaker. However, by examining the use of personal pronouns as well as verbs, modal verbs and other more specific nouns, the imperative tone of the speaker appears weak and rather submissive. In addition, the ambivalence of the speaker's attitude indicates his/her relationship with the addressee.

5.4.1.1. Personal pronouns and possessives in the imperatives

By examining the imperative clauses of this poem, it is clear that the relationship between the speaker and the addressee is no better illustrated than in the use of personal pronouns (cf. M. Gregory 1974: 115). While the implied "you" is the subject of all the eight imperative clauses, the objective "me"—or "my heart"—also emerges six times:

> Batter *my* heart, ...

(1)

... o'erthrow *me*, and bend
Your force, to break, blow, burn, and make *me* new.

(3-4)

Divorce *me*, untie, or break that knot again,
Take *me* to you, imprison *me*, ...

(11-12)

In most of the imperative clauses, the speaker is depicted as the action receiver, while the addressee is the invisible doer. This suggests that the addressee does not need to appear and that the speaker has, for this reason, to be the object. In this sense, the power and the influence of the addressee are revealing.

5.4.1.2. Transitivity

While the verbs in the imperative clauses belong to *material processes*, most of verbs in the other clauses are intransitive:

... for, you
As yet but *knock*, *breathe*, *shine*, and *seek* to *mend*;
That I may *rise*, and *stand*, ...

(1-3)

I, ...
Labour to admit you, ...
Reason ...
... *is* captived, and *proves* weak or untrue,
Yet ... I ... would *be* loved fain,
But *am* betrothed unto your enemy,

(5-10)

... for I
...never shall *be* free,
Nor ever chaste

(12-14)

Among these lines only the infinitive "to admit" (6) is transitive but, even

so, the term associates with an action that has yet to happen. Considered semantically, the speaker must "labour" in order to perform this action, but his labour is actually futile or "to no end" (6). On the other hand, four transitive verbs are used and, in these clauses, "me" is the object in three of them, while "you" is the subject in two of them:

> Reason your viceroy in me, me should *defend*
>
> (7)
>
> Yet dearly'I *love* you, ...
>
> (9)
>
> Except you *enthral* me, ...
> ... except you *ravish* me.
>
> (13-14)

Semantically, "Reason" in line 7 is also the representative of "you" and, therefore, the only exception that the speaker is not the object is in line 9 where the speaker is the "senser" and the addressee is the "phenomenon" (see 4.4.2.2; Simpson 1993: 91). This indicates that the speaker never participates in any actual actions and that all the actions must be done by the addressee to the speaker (cf. Bradford 1993: 49). Throughout the poem, the speaker is passive and, as Clements argues, the speaker "wishes to achieve union with God, but the poem just powerfully expresses the desire, not the actual realisation of union" (1990: 74).

5.4.1.3. Modality

Most of the clauses in the poem are in the present tense, though the following two are an exception:

> ... I ... *would* be loved fain,
>
> (9)

... for I
... never *shall* be free,
Nor ever chaste
(12-14)

Both these two clauses refer to a future situation and are an exception to the other clauses which are in the present tense. These two clauses signify the speaker's sense of urgency and act to strengthen the imperative tone of the speaker. However, used in the past tense, "would" in line 9 indicates a sense of impossibility, while "shall" in line 13, though suggesting the strongest volition, aligns itself with "never", thus enforcing even more the sense of hopelessness.

In addition to these two examples, the use of the other auxiliaries reveals the speaker's attitude toward the verbs:

That I *may* rise, and stand, ...
(3)
Reason your viceroy in me, me *should* defend,
(7)

"May" in line 3 shows the possibility of the speaker's action, though limited because of its meditative nature. "Should" in line 7, as with "would" in line 9, suggests what should have happened, even though the phrase contains a higher degree of the speaker's commitment. Therefore, all the modal verbs are used to reveal the speaker's desperation and lack of actual actions.

Not only do the auxiliaries get stronger line-by-line but also the verbs gradually become more intense. How the verbs change in relation to the speaker and the addressee can be summarised as follows:

1. From "batter" (1) to "overthrow" (3);
2. From "knock" (2) to "break" (4);

3. From "breathe" (2) to "blow" (4);
4. From "shine" (2) to "burn" (4);
5. From "seek to mend" (2) to "make new" (4);
6. From "rise" (3) to "stand" (3);
7. From "be loved" (9) to "be betrothed" (10);
8. From "divorce" (11) to "untie, or break" (11);
9. From "take" (12) to "imprison" (12);
10. From "enthral" (13) to "ravish" (14).

On the other hand, the nouns provide the binary figures for the speaker and the addressee:

1. "My heart" (1) vs. "your force" (4);
2. "Another due" (5) vs. "no end" (6);
3. "Your viceroy" (7) vs. "your enemy" (10).

As stronger verbs and opposition nouns are contained in almost every line, the speaker builds up an emotive intensity in order to implore the addressee.

Overall, the speaker shows his/her passivity and urges the addressee to carry out more and increasingly powerful actions. The addressee, while remaining mostly implicit, "exists" throughout the poem and is expected to "perform" most of the actions. In contrast, the imperative tone that the speaker creates suggests the humble status of the speaker in comparison to the addressee and this is because the authority of the imperatives belongs to the addressee.

5.4.2. 'Easter Wings'

Whereas the ardent tone in 'Batter my heart, three-personed God; for you' is replaced by a calmer manner in Herbert's 'Easter Wings', the imperative clauses in the latter poem create a stronger authority than those in the former poem. The form of 'Easter Wings' is apparently the main foregrounding element that reveals the speaker's attitude toward the relationship with the addressee. The positioning of personal pronouns in addition to the tense and the modality of verbs can be further interpreted in respect to the structure of the poem.

5.4.2.1. Personal pronouns

The first personal pronoun which appears in 'Easter Wings' is the third person pronoun "he" (2). While "he" (2, 4) refers to the noun "man" (1), with the presence of the second person pronoun "thee" (6), the first person pronoun "me" seems to take over the role of "he". In the first stanza, the switch from the third person pronoun "he" to the first person pronoun "me" (7, 10) indicates the speaker's representation of mankind, whereas in the second stanza, the first person pronoun is used from line 11 to the end. The "Fall of Man" described from lines 1 to 5 becomes the speaker's own sin as described from lines 11 to 15. However, after the "fall", the "rise" belongs to the speaker in both stanzas. As Freer has explained:[19]

[19] Similar observation can be seen in Vendler: "In this first stanza the fall is Adam's alone, without any complementary admission that in Adam's fall we sinned all, or any admission of personal suffering. The second stanza recapitulates the first, but this

> The difference in emphasis is striking; the first points out man's general impoverishment, the second a particular depravity. ... The first stanza is concerned with the fall of all men, the flight of the poet as representative of man in general. The second is more personal. (1972: 123)

From line 11, the speaker becomes confident in comparing his/her personal experience to the history of mankind. Moreover, in the second stanza, "I" (14) is used to replace "he" (4) in the identical place as the first stanza. When the second "I" is used, the identical place in stanza 1 has the omitted "me" as the subject. Therefore, from "he" to "me" in stanza 1 and "I" in stanza 2, and from the implied "me" to the explicit "I", the appearance of the subjective case of the first person pronoun shows that the speaker is able to be authoritative. Although the last "me" in line 20 seems to indicate that the speaker is passive, it is the conditional clause in line 19 that decides the action:

> For, if *I* imp my wing on thine,
> Affliction shall advance the flight in *me*.
> (19-20)

Only if the speaker performs the action in line 19, is the first person ready to be an action-receiver at the end. Also, because "if" is used instead of "when",[20] the conditional clause implies that some other alternatives may exist. The request from the speaker to the addressee is more like a gesture and it is the determination of the speaker that plays the critical role. The last line can also be seen as "the archetype of the

---

time, ... he speaks in personal terms" (1975: 146); and in Parry: "Beginning with the fullness of creation, the first verse paraphrases the history of man. ... The second verse treats Herbert's personal experience that mirrors the universal history" (1985: 83). However, Vendler's mentioning of "Adam's fall" and her use of "we" need further justification in Taiwanese classrooms. Parry's consideration of the speaker as "Herbert" has presumed the identification of the speaker with the actual poet and hence also needs further discussion. Both interpretations result from different contextualisation.

[20] For the difference between "if" and "when", cf. 5.3.1.2.

Fortunate Fall" (cf. Clements 1990: 103) and, therefore, "sin" unnecessarily suggests a negative outcome. It is not a human fault, but a positive behaviour, though painful, that brings forth a better result. After all, from the beginning "Lord" to the twice ending of "me", the speaker eventually claims the authority because it is the speaker who appears to redeem him/herself.

5.4.2.2. Tense and modality

In discussing tense, the speaker's intention to be active is also revealing. There is, in both stanzas, an identical movement from the past to the present and from the present to the future. The transformation is demonstrated below:

1. The past: lines 1-5 and lines 11-15;
2. The present: lines 6-9 and lines 16-19;
3. The future: line 10 and line 20.

The speaker describes how the past informs the present and then proposes how present activity can lead to a future salvation. Whereas past tense in Donne's poem refers to what is impossible, the past tense in 'Easter Wings' alludes to what can be considered an existing past:

Lord, who *createdst* man in wealth and store,
Though foolishly he *lost* the same,
Decaying more and more,
Till he *became*
Most poor:
(1-5)
My tender age in sorrow *did begin*:
And still with sicknesses and shame
Thou *didst* so *punish* sin

That I *became*
Most thin.

(11-15)

The speaker in Herbert's poem depicts the past as factual, especially in the second stanza. For example, "did" is used twice to emphasise occurrence, while, in contrast, the speaker in Donne's poem excludes all past facts. The use of "did" particularly shows the speaker's commitment to an existing fact. Compared with the auxiliaries "should" and "would" used in Donne's poems, "did", used here, indicates the speaker's positive belief.

In the present tense clauses, the use of "let" seems to issue a milder command from the speaker. Although the imperative "let" is to include the addressee and puts the first person pronoun in the objective case, the subject of the main verbs in the two imperative clauses is still the speaker: "With thee / ... let me rise / As larks, harmoniously, / And sing this day thy victories:" (6-9); "With thee / Let me combine / And feel this day thy victory:" (16-18) This tactic gives the impression that the effect is to ask for allowance and to leave the decision more to the addressee; however, on closer inspection, the speaker intends to perform these actions. When the speaker implores the addressee to complete the present act, to "sing this day thy victories" (9) in stanza 1 becomes to "feel this day thy victory" (18) in stanza 2 (cf. Stockwell 2002: 69). As a *material process*, to "feel" is stronger and more active than to "sing" is as a *verbalisation process*. In addition, the change from the plural form of "victory" to the singular form also suggests more results from the speaker's action.

Unlike the negative used with the future tense in Donne's text, the

positive used in the two relevant clauses in 'Easter Wings' indicates that the speaker here is more confident and less desperate:

> Then *shall* the fall further the flight in me.
> (10)
> Affliction *shall* advance the flight in me.
> (20)

"Shall" is used instead of "will" to satisfy the stronger volition of the speaker, or as Stockwell points out, " ' shall' modalises definiteness rather than uncertainty" (2002: 69). This usage of "shall" shows that the speaker in 'Easter Wings' accepts the past facts and that, on the base of the past and the present actions, he/she looks forward to some future salvation. To sum up, the speaker confirms the past, gives commands on the present and creates hope for the future.

5.4.2.3. Structure

In addition to the pronouns and the verbs discussed in the last two sections, the layout of the poem also carries the speaker's intention of arrangement and control. The speaker employs a certain form to express the idea of the salvation of all human beings in stanza 1 and of the speaker in stanza 2. Although the form of the poem resembles a pair of wings, the appearance of the poem is actually more symbolic than it is representative of an image. What the speaker displays is the approximation of the form, but he also suggests that the language of the poem cannot exactly convey what it signifies. The outlay of the text, therefore, is not to show what the wings are but, instead, to imply what they may become. To see how the possible reference can be elicited

becomes a key to the interpretation of the poem.

Furthermore, when the parallels between the structures of the two stanzas are compared, the poem becomes more suggestive. As Summers states:

> The pattern is successful not merely because we "see" the wings, but because we see how they are made: the process of impoverishment and enrichment, of "thinning" and expansion which makes "flight" possible. By that perception and by the rhythmical falling and rising which the shaped lines help to form, we are led to respond fully to the active image and to the poem. (1954: 144)

Both stanzas look alike in their shape, and both have ten lines and interlocking rhymes. The identical line "With thee" (5, 15) and the semi-identical lines at the end of the two stanzas, "Then shall the fall further the flight in me" (10) and "Affliction shall advance the flight in me" (20), also show their similarity. In the middle of both stanzas, "the shortest" lines, because of their reductive nature, correspond to notions of poverty and thinness. Conversely, the longest lines of both stanzas at the beginning and the end of the poem refer to the "wealth" and "advancement" (cf. Parry 1985: 83), thus displaying the connection between the content and the form. These equivalents strengthen the association between the stanzas and the signified Easter wings. The form of the poem reveals the speaker's manipulation of the language. In the sense that God is the "Author" of everything, the speaker indeed claims his/her own authority from the "Authority". In this context, the linguistic sovereignty is assumed in addition to the praise of the divine power.

5.4.3. Submission/Subversion in the imperative tone

The imperative is employed in both Donne's and Herbert's poems. While, in Donne's poem, the speaker seems to be assertive, the underlying tone is one of submissiveness. In contrast, although the speaker in Herbert's poem is placid, the authorial voice is distilled from God, *the Author*, to the speaker, *the author*.[21]

When the addressee is the speaker's beloved, such as in Shakespeare's 'But do thy worst to steal thyself away' or Donne's 'A Fever' ('Oh do not die, for I shall hate'), the speaker's attitude toward his/her imperative gesture is still a significant indicator to the nature of their relationship. God, as the addressee, also plays the role of the speaker's beloved. Therefore, the imperative is combined with an attempt to balance the lovers' relationship throughout the text.

5.5. Response poems

Finally, **response poems** are **poems that deal with the response of the speaker to the addressee**. The title of Raleigh's poem, 'The Nymph's Reply to the Shepherd', immediately identifies the speaker and the addressee, while the first line of Sidney's poem, 'Your words, my friend, right healthful caustics, blame', reveals the relationship between the speaker and the addressee. For these two poems, I will examine

[21] Although it can be argued that the speaker is not necessarily the author (cf. 4.1.1), here I focus on the "*author*-ship" or the "*author*-ity" of the speaker. For the authority in intralocution, see my discussion in 4.1.3.

how the speaker's address is in the form of "response".

5.5.1. 'The Nymph's Reply to the Shepherd'[22]

For this poem I will analyse the linguistic elements to see how, in addition to the content, the language also creates an intralocution and subsequent reply to the addressee. In appearance the poem seems replete with the pastoral, but the use of personal pronouns and possessives, of verbs, adjectives and other nouns deconstructs this imagery.

5.5.1.1. Personal pronouns and possessives

The arrangement of possessives in this poem shows the speaker's notion of absolute possession. The possessive for the speaker is used only once: "Then these delights *my* mind might move" (23); in contrast, however, the possessive for the addressee is used eleven times:

> To live with thee and be *thy* love.
> (4)
> *Thy* gowns, *thy* shoes, *thy* beds of roses,
> *Thy* cap, *thy* kirtle, and *thy* posies,
> (13-14)
> *Thy* belt of straw and ivy buds,
> *Thy* coral clasps and amber studs,
> (17-18)
> To come to thee and be *thy* love.
> (20)

[22] This poem is thought to be a reply to Marlowe's 'The Passionate Shepherd to his Love'. Here, though, my analysis focuses upon the intralocution and any consideration of intertextuality should come after this analysis. For the detail of this poem as a reply to Marlowe's, cf. 5.3.1 and 3.4.

To live with thee and be *thy* love.
(24)

While the speaker seems to admit that the addressee is in possession of all the listed items, "mind" (23) is left out and belongs only to the speaker.

In all the lines of this poem, neither "I" nor "you" is used as the subject. Indeed, except for the possessive pronouns, the first person pronouns and the second person pronouns are both used only as objects to indicate that both the speaker and the addressee are not action-doers. This lack of subjectivity implies no real action on the part of both the speaker and the addressee. The fact that the second person pronoun "thee" (4, 20, 24) is used once more than the first person pronoun "me" (3, 19) suggests the passivity should fall more on the addressee than on the speaker. Even when the first person pronoun is the object of the verb "move" (3, 9), the clauses are either in the subjunctive mood or in the negative.

Being able to "have" but at the same time being unable to perform any action, the speaker's attitude towards the addressee's positioning is negative. Losing possession of the speaker's "mind", plus the failure to "move" the speaker, contributes to the effect that the reply to the addressee can never be positive.

5.5.1.2. Tense

The idea of negation is also shown by the use of tense. For example, the verbs in the past tense are conditional:

> If all the world and love *were* young,
> And truth in every shepherd's tongue,
> These pretty pleasures *might* me *move*,
> (1-3)
> But *could* youth *last*, and love still *breed*,
> *Had* joys no date nor age no need,
> Then these delights my mind *might move*
> (21-23)

By employing past tense these conditionals become hypothetical, thus the impossibility of the actions, "to move", "to last" and "to breed" as well as the relations "to be" and "to have" are created. Not only are these verbs in the past tense semantically non-existent "doing" or "being", but also the absence of verbs in the future tense suggests that the future is deliberately missing (cf. Yang 2005b: 324-25).

5.5.1.3. Negativity

A negative tone is also emphasised by the choice of diction. While the addressee's possession fails to carry out any positive action (as shown in 5.5.1.1) and the tense of the verbs creates a sense of non-existence, more negative messages are conveyed by the processes that are dictated by the verbs—either semantically or syntactically—and by the modifiers of the pastoral terms or by other negative nouns which accompany them:

> Time *drives* the flocks from field to fold,

When rivers *rage*, and rocks grow *cold*,
And Philomel becometh *dumb*,
The rest *complains* of *cares* to come.

The flowers do *fade*, and *wanton* fields
To *wayward winter* reckoning *yields*;
A honey tongue, a heart of *gall*,
Is *fancy's* spring but *sorrow's fall*.

(5-10)

The use of "to drive", "to rage", "to complain", "to fade" and "to yield" points to the unfriendly nature of the subjects of these verbs, while the adjectives, "cold", "dumb" "wanton", "wayward", "fancy's" and "sorrow's" depict the speaker's disapproving attitude. In the case of the nouns, "cares", "winter", "gall" and "fall" are all used to destroy the idyllic picture evoked by the pastoral imagery. In the fourth stanza, where the second person possessive leads all the nouns, the negative message is even more conspicuous:

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies,
Soon *break*, soon *wither*, soon *forgotten*;
In folly ripe, in reason *rotten*.

(13-16)

Consequently, the positive possession of the addressee is linked to disagreeable actions and a sense of decay or diminishment.

Finally, the similar sentence structure at the beginning and at the end of the poem strengthens this unchanged and determined "no". The message transmitted by the text is a negative reply to the addressee. The response that the speaker gives to the addressee's expectation is a "no" and, as the pastoral picture is demolished, "To live with thee and be thy love" is apparently refused.

5.5.2. 'Your words, my friend, right healthful caustics, blame'

Although this poem is not an explicit reply to the addressee as was 'The Nymph's Reply to the Shepherd', the first line indicates that the speaker is responding to the addressee's former speech. Analysis of this poem will focus on possessives, tense of verbs, and speech acts in common with 'The Nymph's Reply to the Shepherd'. These linguistic features contain series of negative messages, though there are a number of significant differences which will come clear as I proceed with my examination.

5.5.2.1. Possessives

Several possessives are used in this poem:

Your words, *my* friend, right healthful caustics, blame
My young mind marred, ...
That *mine* own writings like bad servants show,
My wits, quick in vain thoughts, in virtue lame;
(1-4)

... that to *my* birth I owe
Nobler desires ...
(6-7)

If now the May of *my* years much decline,
What can be hoped *my* harvest time will be?
... *your* wisdom's golden mine
Dig deep with learning's spade; ...
(10-13)

To be more specific, the second person possessive "your" is used only

twice, while the first person possessive "my" or "mine"[23] is used seven times. This disparity indicates that the speaker's possession is more than that of the addressee. The vocative "my friend" in line 1, instead of only "friend", for instance, especially points to the feature of possessiveness, which indicates that the addressee is at this point *the speaker's* friend.

5.5.2.2. Tense

In 'Your words, my friend, right healthful caustics, blame', an impression of immediacy is created by the use of the tense. There is only one clause in the past tense and one in the future tense and these two clauses are in the same sentence:

> For since mad March great promise *made* of me,
> If now the May of my years much decline,
> What can be hoped my harvest time *will* be?
> (9-11)

Unlike 'The Nymph's Reply to the Shepherd', where a sense of impossibility is revealed by the conditionals, 'Your words, my friend, right healthful caustics, blame' conveys a feeling of doubt which is emphasised by the interrogative clauses. In addition, as the question is in the present tense, it demands a further and immediate response from the addressee as the speaker is responding to the present situation:

> Sure you *say* well; ...
> ... *now tell* me *this*,
> Hath this world aught so fair as Stella is?
> (12-14)

[23] In this poem, "mine" is used instead of "my" in front of nouns that begin with a vowel sound.

The deictic "now" and "this" both help to indicate the speaker's emphasis on the present (cf. 4.4.4.2) which, in itself, connects readily to the present tense used in most of the poem.

5.5.2.3. Speech acts

The fact that the speaker uses more questions than imperatives in this poem suggests that he/she is more speculative than active. As mentioned before, it is the *verbalisation processes* that the speaker asks from the addressee. The poem begins with "Your words" and ends with a question about the speaker's beloved. Hence, what matters is not the action but the "words" and, indeed, the two questions that the speaker asks are more rhetorical than substantial:

> What can be hoped my harvest time will be?
> (11)
> Hath this world aught so fair as Stella is?
> (14)

While he/she expects a negative answer to these questions, the speaker does disclose his/her intention of diminishing the importance of the addressee's "words" and it is these speaker's undertones which are revealed by the speech acts.

5.5.3. Negation in the response

These two response poems form different kinds of negative replies to the addressee. Raleigh's speaker reveals the "no" in a more explicit way by constructing negative messages through various methods.

Sidney's speaker, on the other hand, conceals the "no" in a more implicit way by questioning the addressee about the validity of his/her former speech. These features are different from Herbert's 'The Collar' ('I struck the board, and cried, No more.'), for example, where many actions take place but no further response can be achieved and a belated "yes" is the speaker's only reply to the addressee. However, there is always more than one response issued from the speaker in the text and this requires a linguistic inquiry in order to see through what is apparent and explore the more implicit elements of the responses.

5.6. From text analysis to further discussion

My analysis of each poem is neither a total interpretation of the poem, nor does it set out to give one. When Carter discusses "linguistic examination of literary text" (1982: 8), he argues:

> The advantage of this for analyses of literary texts is that linguistic observations of features of language become more easily replicable. The model can be generated in relation to several texts and, although adjustments will inevitably be entitled, there should always be sufficient detail available to accommodate these modifications. There is thus less risk of linguistic observations tending to be confined to features of single texts and not move beyond them. (9)

Although my analysis in this chapter is only partial to the complete definitions of the poems, it provides a threshold to further discussion—either literally or linguistically—and encourages the readers to consider other meanings within the texts. As Birch states,

> Analysis of text ... is a discovery procedure to find

> hidden meanings[;] it does not aim to say anything about the text, its context, its readings and its institutional determinations, but simply to use the text to say something about the system that made the text possible. That system is not language-specific; it is a system of signification that goes beyond language. (1989: 56)

The ten selected and analysed texts, of course, cannot be fully representative of the diverse body of literary works grouped as Renaissance poetry, but this is not my intention and what I have done is to cite some examples to demonstrate possibilities of reading these texts from a particular point of view. Also, I want to promote the notion that it is the texts which lead the analysis and not the analysis which determines the texts.

The possibilities that lay beyond this analysis will be examined in the next chapter, but the presumption is still that text analysis should come first, as without text analysis, evidence cannot be gathered and arguments cannot be proposed. For this reason, the process must be perpetuated so that discussions in the class of interpretative possibilities will ensue.

Chapter 6

Beyond intralocution

In Chapter 5, I engaged in a functional analysis of selected poems and suggested that this analysis could be further developed by employing either a literary or a linguistic starting-point. In this chapter, I will provide some enabling devices both for reading poems not included in Chapter 5 and for taking their reading beyond intralocution. I will also briefly demonstrate how to incorporate into a teaching and reading context, poems that were not used in the last chapter. Then, two poems, 'Shall I compare thee to a summer's day?' and 'To His Coy Mistress', will be examined by applying approaches that go beyond the analysis of intralocution. My analysis will be considered as a way to interpretation from text to context.

6.1. Text selection: types of the poems not selected

Many poems that were not selected for the last chapter can still be analysed and taught in similar if modified ways. In this section, I want to apply the same text analysis found in Chapter 5 to these poems to show different identification of the speaker or the addressee. When associated with intralocution, these poems can be categorised into five types:

1. Non-intralocutory poems;
2. Semi-intralocutory poems;
3. Trans-intralocutory poems;
4. Pseudo-intralocutory poems;

5. Co-intralocutory poems.

Thus, in each of the aforementioned sections, a poem will be discussed as an example and then a re-orientation in analysis will be suggested.

6.1.1. Non-intralocutory poems

This category includes **poems without a specific or an explicit addressee**. They can also be labelled **narrative poems**, **informational poems or non-interactive poems.** When there is no specific addressee in a poem, identification becomes ambiguous and, therefore, the reading process has to be adjusted. According to the model that I constructed in 3.3.4, the reader of this kind of non-intralocutory address has to identify the implied reader in lieu of the addressee. Since the implied reader is actually absent in the text, it requires the actual reader to fill in the gap of a possible intralocution between, as Verdonk discusses, the speaker and the absent "addressee":

> ... there is no addressee apparent within the text. And so a kind of second-person vacuum is created, and the reader is drawn to fill it, and becomes positioned as a participant in the fictional world. (2002: 34)

Paradoxically, these poems may make identification less complicated as one of the two basic roles of an intralocution is missing and, for this reason, can be put into the background. This means that the foregrounding linguistic elements can be discussed in the respect of mainly the speaker, although it is the ambiguous identification of the implied reader that affects the overall interpretation of the text. This speculation on the possible identity of the implied reader can, in turn,

form an implied intralocution and implied interaction between the speaker and "the addressee".

For example, throughout Shakespeare's sonnet 'My mistress' eyes are nothing like the sun',[1] there is no second person pronoun. The sonnet begins with a statement and the whole poem reads more like a narrative or a confession, or even a self-musing text. In addition to the speaker, another participant in this poem is the speaker's "mistress", and the use of third person pronouns—"she" as the subject (12, 14), "her" as the object (9) and "her" as the possessive (2, 3, 4, 5)—indicates that there is some interaction between the first person and the third party. As Duncan-Jones notes: "it seems that *My* should receive strong emphasis: the speaker is distinguishing himself from the majority of other love poets" (1997: 374). Conversely, Vendler draws attention to the "contrastive force" of the first line: "*My* mistress' eyes, whatever you say about *your* mistress' eyes, are *not* like the sun." (1997: 557) Thus, for the reader, the information that the speaker intends to convey to "the addressee" should resemble a sentiment such as: "now, this is MY mistress, so what do YOU think?" Working on this identity, the reader can then interpret those linguistic features that reflect this possibility which can then be seen as a triangular interlocution as opposed to just a simple intralocution. Taking this transformation into consideration, Pequigney is right to point out that, in addition to the reader, "the travesty may be designed to entertain the mistress as well." (1985: 166)

[1] When Vendler writes that this sonnet is "a reply-poem to a poet who has just written a sonnet to his mistress" (1997: 556), she creates an imaginary text to show that Shakespeare's speaker is responding to the poem. However, this poem can be a "reply" only when it is read intertextually and, in this sense, any poem can be a reply poem. For more discussion about reply poems, see 3.4, and for intertextuality see 7.4.2.

Consequently, the complex way in which the implied reader identifies with the addressee and the third party makes this poem non-intralocutory.

Teaching this kind of poem, as Verdonk proposes, requires a modification in the reading process—especially on the part of the implied reader:

> ... of course, the reader cannot be completely included, and so the effect is always ambivalent. ... Since no second-person addressee is identified in the text, the reader assumes the position. But of course the reader does not know who he is and so has to somehow construct his identity on the indirect evidence of what he says. (2002: 38)

While there are fewer participants, interpretations need to be more creative. Equally, since there are no pronouns in the second person, the focus of analysis should be placed upon examining the role of the speaker and the relationship between the implied reader and the absent addressee.

6.1.2. Semi-intralocutory poems

Although poems in this category are similar to non-intralocutory poems, the addressee here is implicit only in part of the text. Semi-intralocutory poems are **poems without an explicit addressee in the whole text** and thus have **semi-interactive** participants. The identity of the implied reader does not completely replace the identity of the addressee and what the reader may draw is a distinction between the ambiguous roles of the participants. In this context, the triangular

relation between the speaker, the addressee and the implied reader has become more densely intertwined.

The identity of the addressee in 'What, have I thus betrayed my liberty?', for example, has to switch from the implicit to the explicit. As with those in 5.1, this poem can be categorised as a "question poem" because it also begins with a question. However, there is a notable difference as the first line, 'What, have I thus betrayed my liberty?', is then followed by more questions:

> Can those black beams such burning marks engrave
> In my free side? or am I born a slave,
> Whose neck becomes such yoke of tyranny?
> Or want I sense to feel my misery?
> Or spirit, disdain of such disdain to have,
> Who for long faith, though daily help I crave,
> May get no alms, but scorn of beggary?
>
> (2-8)

Unlike the narrative characteristics contained within the previously discussed 'My mistress' eyes are nothing like the sun', a series of questions are posed in 'What, have I thus betrayed my liberty?'. This in turn allows the reader to identify with the implied reader and be invited to answer these questions. At the same time, the continuing use of questions suggests that they are aimed at a certain addressee who, at least, must have known the identity of the third person and the relationship between the speaker and that third person. Yet, despite these suggested intentions, from lines 9 to 11, the speaker seems to be engaged only with self-examination:

> Virtue, awake: beauty but beauty is;
> I may, I must, I can, I will, I do
> Leave following that, which it is gain to miss.
> Let her go. Soft, but here she comes.

(9-12)

Both the evocation and the imperative apparent in line 9 indicate the speaker's own self-realisation. Furthermore, the escalating intensity of the modality in line 10, from "may" to "must", "can", "will" and "do", demonstrates that the speaker's determination to leave is becoming increasingly stronger. The advice, as well as the directive, reads like a monologue or an address to the speaker's ego. Consequently, the reader is invited to identify with the speaker so as to justify the speaker's situation and decision. The addressee is nevertheless delimited, and this is despite the fact that 'What, have I thus betrayed my liberty?' shares the same lack of intralocution as 'My mistress' eyes are nothing like the sun'.

However, the identity of the addressee is further challenged towards the end of the poem. Although there is no second person pronoun from lines 1 to 12, in the penultimate line the second person is addressed and an intralocution occurs:[2]

> ... Go to,
> Unkind, I love *you* not—:
> (12-13)

In lines 12 and 13, the imperative, the vocative of the second person and the appearance of the second person pronoun all deny the implied non-intralocution and, thus, the possibility of the speaker as the addressee. Although the text briefly returns to a self-addressing tone at the end—"O me, that eye / Doth make my heart give to my tongue the lie." (13-14), the existence of a second person is apparent, while the second person in line 13 is actually the third person in what comes

[2] Unless stated otherwise, from this point in the chapter, the italics in the poems are mine.

before. This ambiguity suggests that if the addressee is identical to the implied reader, then the speech should be heard afterwards by the addressee, who is also the third person in the text.

In the classroom, this poem requires more discussion about the distance between the addressee and the implied reader. This in turn means that interpretation of the poem becomes more indeterminate in the reading process. Thus, in reading semi-intralocutory poems, the reader's recognition of this process needs to be even more active.

6.1.3. Trans-intralocutory poems

A very different ambiguity emerges in this category because pronouns, both in the third and second person, are explicitly used. However, because in different parts of the poem, the identity of the addressee is explicit as well as implicit, it has to be changed within the reading process. As intralocution is switched from the narrative to the direct speech, **poems with a direct speech or direct speeches in the narrative** are **trans-intralocutory** or **trans-interactive**. This is because there occurs a transformation which, in the words of Friedrich, consists of

> ... a shift from communication between a lyric "I" and an addressed "you", into a minidrama, where at least two represented interlocutors are exchanging quoted words in a kind of reenactment; in other words, the shift goes from the superficially monologic or hypothetically dyadic mode into a minidramatic one that builds a new level of complexity into the poem. (1997: 90)

In common with semi-intralocutory poems, intralocution in trans-intralocutory poems only happens in part of the text, though their ambiguity results from the alteration of the roles of participants, and not from an identification of the implied reader which, although maybe needed, is less significant here than it was in the semi-intralocutory poems. In the text, the reader has to distinguish between the intralocution in the direct speech and speeches from the non-intralocution in the narrative. To illustrate a direct speech, Frossard points out the roles of the speaker:

> In the quoted speech passages ... the addresser's voice explicitly imagines/simulates not only a response, but also a role-exchange between two or more characters. (2000: 114)

Indeed, a direct speech complicates the situation and changes the original intralocution.

Spenser's 'One day I wrote her name upon the strand', for example, can be divided into three parts with lines 1 to 4 belonging to the narrative, lines 5 to 8 containing a direct speech and lines 9 to 14 containing another—but distinctly separate—direct speech. In the first quatrain, the second person pronoun is absent and the poetic persona dominates the narrative:

> One day *I* wrote her name upon the strand,
> but came the waves and washed it away:
> again *I* wrote it with a second hand,
> but came the tide, and made *my* pains his pray.
> (1-4)

A female figure is implied in the first line by the third person possessive "her". In contrast, by the second quatrain, the female figure is present and it is she who is speaking directly:

Vain man, said she, that doest in vain assay,
a mortal thing so to immortalise,
for *I myself* shall like to this decay,
and eke *my* name be wiped out likewise.
(5-8)

Eventually, in the final six lines of the poem, the speaker resumes the role of addresser with, this time, the female figure becoming the participant in the intralocution:

Not so, (quod I) let baser things devise
to die in dust, but *you* shall live by fame:
my verse *your* virtues rare shall eternise,
and in the heavens write *your* glorious name,
Where whenas death shall all the world subdue,
our love shall live, and later life renew.
(9-14)

This passage has three functions: firstly, it contains the direct speech of the poem's speaker; secondly, it is a reply to the former speaker who is now the addressee and, finally, the passage can be viewed as part of the dialogue between the speaker and the female figure in the first quatrain. Johnson points this out when he refers to how the speaker "moves from a statement about 'her name' to her comment about 'my name', and concludes by addressing the lady concerning 'your name'." (1990: 218) The switch of personal possessives certainly signifies the role changes in three stages, as the poem contains one non-intralocutory passage and two passages with different intralocutions. Although identification of the change of "I" is different from that in 'What, have I thus betrayed my liberty?', it can also reveal the relationship between the speaker and the female character.

In addition to the alternating roles of the different speakers, the use of tense also signifies the different intralocutions. The past tense of the

first quatrain contrasts the use of present and future tense in the second quatrain or as Yang suggests: "from lines 5 to 8, the beloved tries to discourage the speaker's behaviour by revealing the ineffective aspect of the present action and thus the impossibility of the future situation." (2002b: 325) Moreover, the use of tenses in the last part is related to that in the first quatrain:

> ... the past tense of the verb, "wrote" (1, 3), seems to be changed to the present tense of the verb, "write" (12), but it is actually another verb following the auxiliary "shall" in line 11. As all these three words refer to the same behaviour of writing, even though they are in different tense form, it is illuminating to make the association of the "wrote" in the narrative with the "write" in the direct speech, while the other verbs in the past tense, "came" (2, 4), "washed" (2), and "made" (4), no longer appear in the quoted speech. (326)

Thus, the link between the use of different tenses in the first and last parts of the poem corresponds to the separate status of the speaker in either section.

As with 'One day I wrote her name upon the strand', other poems in this category usually transform in different passages the identity of the speaker. For this reason, intralocution and non-intralocution in these poems are related and need to be compared. What should entail is that the reader of this type of poem has to modify those interpretations that result from the different identifications. As Frossard states,

> ... in all cases, reported speech is created through the filter of the addresser or the narrator character. The voices of other characters (as well as the reported voice of the speaker her/himself) appear neither on their own nor through their own perspectives, but

> through the first person deictic perspective, which is always subject to her/his intentions, subjectivity, wish to deceive or to puzzle, or whatever effect or meaning the poet wants to convey through that voice. (2000: 116)

In order to distinguish these different voices and perspectives, the analysis of the poems of this kind has to go beyond the intralocution.

6.1.4. Pseudo-intralocutory poems

I define **poems with the irresponsive addressee** as **pseudo-intralocutory** or **pseudo-interactive poems**.[3] These poems are similar to non-intralocutory poems in the sense that the implied reader needs to be identified. However, an "intralocution" does happen since the speaker explicitly addresses some kind of addressee throughout the poem in this type of poem. As with 6.1.1 and 6.1.2, a triangular relationship between the speaker, the addressee and the implied reader is obvious.

For example, in Donne's 'The Sun Rising', "the sun" is the addressee but, as the addressee, the sun never actually responds to the speaker. In this poem pronouns in the second person are used several times, though the intralocution between the speaker and the addressee is only enacted by the speaker. It is noticeable that except for "thine" in line 15, all the second person pronouns are in the nominative case. The fact that the addressee—the sun, is depicted as the subject of the clause

[3] In this category there is an addressee in the text who, as a passive listener, is usually an inanimate object. It can be argued that "God" is a passive listener or an inanimate object but, as God is expected to respond in most poems, I presume God to be an animate addressee and discuss this in 5.4. Thus, I do not classify the poems addressed to God as pseudo-intralocutory poems.

suggests that it cannot really act as a receiver or, as Pinka states, "No matter what anyone says or does, the sun will not conform to man's wishes" (1982: 114). Also, as Watson points out, "The patronising address to the aging sun arouses our common-sense awareness that the sun ages us long before we can weary it." (1994: 169) Because of these features, the reader's identification of the addressee overlaps the reader's identification of the implied reader. By employing the sun as the addressee, the speaker also addresses a certain implied reader as another "addressee". In addition, the use of "we" and "us" indicates the existence of the third person:

> Busy old fool, unruly sun,
> Why dost thou thus,
> Through windows, and through curtains call on *us*?
> (1-3)
> Princes do but play *us*; ...
> (23)
> Thou sun art half as happy as *we*,
> In that the world's contracted thus;
> Thine age asks ease, and since thy duties be
> To warm the world, that's done in warming *us*.
> Shine here to *us*, and thou art everywhere;
> (25-29)

The fact that the speaker and the third person receive several actions from the addressee suggests that the third person is the actual (though "silent") addressee in this poem. Therefore, it is likely that the poem is meant to be read by this third person who is, it would seem, the speaker's lover. In this sense, as Malzahn points out, the gesture of the speaker talking to the sun is designed to show the speaker's relationship with the third person:

> The ostensible addressee, the sun, functions as a

> stage prop in a miniature three-act one-man drama performed for the benefit of the lady, who is the audience as well as a minor character with a mute role. (2003: 66)

The performative actions in 'The Sun Rising' are directed to the audience of the poem and, in the view of Pinka, not to the addressee:

> [B]ecause he [the speaker] enacts his oratorical performance just for his lady, he in fact builds a close relationship with her by fabricating a speech, jokes, and compliments, generating through his witty scenario the deepest kind of private joy. (1982: 113)

The intralocution between the speaker and the addressee can be applied to another-implied intralocution between the speaker and the third person. Consequently, compared to the non-intralocutory poems, it would appear that this poem has an implied reader and, in this context, any analysis of the poem's intralocution should be applied with this in mind.[4]

In pseudo-intralocutory poems, a relationship between the implied reader and the addressee is manipulated. In the reading process, the reader has to transform any presumed or constructed relationship between the speaker and the addressee. Subsequently, interpretations of these poems should go beyond the intralocution between the speaker and the addressee.

[4] To put the analysis further to include "the reader", it can be argued that "the reader is placed in the contradictory position of believing what is shown to be unbelievable" (Belsey 1980: 98). In this sense, "the reading process is less a dialogue than a power-struggle" (Parfitt 1992: 25). For this kind of inclusion of the reader, see 6.2.2.3.

6.1.5. Co-intralocutory poems

When **a poem uses "we" as the speakers**, it is referred to as a **co-intralocutory** or **co-interactive poem** and, as the poetic "I" is accompanied, the relationship between the speakers and the addressee requires further negotiation.

The intralocution in the text usually places emphasis on the speakers' part.[5] Jonson's 'Inviting a Friend to Supper', for example, has "my house" and "I" as the collective "we". This "we" is different from the "we" in Donne's 'A Valediction: Forbidding Mourning' (see 5.2.2) or the "we" in Marlowe's 'The Passionate Shepherd to his Love' (see 5.3.1). As pointed out in *Longman Grammar of Spoken and Written English*, these poems see the speaker employing "we" to include the addressee:

> Whereas the first person singular pronoun (*I*) is usually unambiguous in referring to the speaker/writer, the meaning of the first person plural pronoun is often vague: *we* usually refers to the speaker/writer and the addressee (inclusive *we*) or to the speaker/writer and some other person or persons associated with him/her (exclusive *we*). (Biber et al. 1999: 329)

The inclusion of the addressee in Jonson's poem is also found in several lines and the togetherness indicated by this inclusion is similar to that found in the poems of Donne and Marlowe. The following extracts from 'Inviting a Friend to Supper' illustrate this pluralistic approach:

> ... Howsoe'er, my man
> Shall read a piece of Virgil, Tacitus,
> Livy, or of some better book to *us*,
> Of which *we*'ll speak *our* minds, amidst *our* meat;
> (21-23)

[5] Cf. The "inclusive-exclusive category" in Benveniste 1971: 202.

Of this *we* will sup free, but moderately;
And *we* will have no Poley or Parrot by;
Nor shall *our* cups make any guilty men,
But at *our* parting *we* will be as when
We innocently met. No simple word
That shall be uttered at *our* mirthful board
Shall make *us* sad next morning, or affright
The liberty that *we*'ll enjoy tonight.

(35-42)

The use of the first person plural pronoun in these lines in Jonson's poem bears some similarity to 'A Valediction: Forbidding Mourning' or 'The Passionate Shepherd to his Love'. However, the "we" in the other lines in 'Inviting a Friend to Supper' does not allude to the addressee and, for this reason, needs to be identified differently:

Not that *we* think *us* worthy such a guest,
But that your worth will dignify *our* feast
With those that come; ...

(3-5)

If *we* can get her, full of eggs, and then
Lemons, and wine for sauce; to these, a cony
Is not to be despaired of, for *our* money;
And though fowl now be scarce, yet there are clerks,
The sky not falling, think *we* may have larks.

(12-16)

Of partridge, pheasant, woodcock, of which some
May yet be there; and godwit, if *we* can;
Knat, rail and ruff, too. ...

(18-20)

The use of "we" to accompany "I" suggests the emphatic tone of invitation and challenges the reader to give more "authority" to the speakers. So, though this poem is also an invitation poem (see 5.3), the utilisation of "we" carries an undertone of distancing, despite the speaker appears eager to invite the addressee. On the other hand, the change

from "we", the speaker and the house, to "we", the speaker and the addressee, shows that the "I" wants company. The patronising tone found in the invitation poems of Marlowe and Herrick (see 5.3.1 and 5.3.2) is reduced in Jonson's poem by the complementary relationship between the speaker and the addressee. As Leggatt notes, the addressee is invited to delegate and not asked to submit to the "authority".

> [The speaker] is not describing a party he once held, but preparing one he would like to hold; he is not celebrating an achievement but expressing a hope. (1981: 117)

By "expressing a hope", the speaker actually assumes a non-superior status and thus reveals the relationship between the speaker and the addressee. In modern English writing, the use of "we" influences the "authority" of the speaker:

> By choosing the plural pronoun *we* rather than *I*, a single author avoids drawing attention to himself/herself, and the writing becomes somewhat more impersonal. On the other hand, when *we* is used to include the reader, it has rather different effect and the writing becomes more personal. (Biber et al. 1999: 330)

The choice of pronoun transforms the distance between the speaker and the addressee. This change is a negotiation intended by the speaker though it also requires the reader's identification.

Although identification in poems of this category is similar to intralocutory poems in Chapter 5, the "we" can lead the reader to focus upon the unbalanced relationship between the speakers and the addressee. This is especially noticeable when the "we" refers to different

parties and the reader has to adapt identifications during the reading process. In addition, the reader is invited to think why the speaker needs the plural form to address and how the implied reader is related to that situation.

6.1.6. Intralocution as a key to interpretation

Although the poems analysed so far in this chapter can be considered anomalous in relation to intralocutory Renaissance poems, as long as the reader's identification is modified and re-oriented, these unselected poems can be read and analysed from the viewpoint of the intralocution contained within the text. Therefore, I want to argue that *intralocution* is a key to *interpretation* and that this needs to be addressed in the classroom. In order to explore more possibilities of applying an intralocutory approach, the following two poems' analysis is based on the intralocution in the text. However, it is also necessary to introduce a more developed interlocution in order to place the text in a wider context.

6.2. The implied reader in the text

In 6.1, I mentioned the need to identify the implied reader in the poems not selected for Chapter 5. In fact, though, this identification of the implied reader can also be applied to intralocutory poems and, by this identification, the reader can improve his/her interpretations of the texts. In this section I will show how text analysis can go beyond the

intralocution discussed in Chapter 5 where the analysis focuses upon intralocution and brings forth textuality. The emphasis on intralocution does not exclude the possibilities that exist by looking beyond the texts. According to Jauss' *Toward an Aesthetic of Reception*, this approach should eventually lead toward a "retrospectively interpretive reading" (1982: 139) (see also 2.3.5). With this in mind, my analysis will focus on how the reader's identification is linked to the text and thus creates either closeness/attachment or distance/detachment from the addressee.

6.2.1. 'Shall I compare thee to a summer's day?'

Overlaps between the speaker and the poet can be seen in Spenser's 'One day I wrote her name upon the strand' (see 6.1.3) and in Jonson's 'Inviting a Friend to Supper' (see 6.1.5.) where the speaker reveals him/herself to be also the writer of the text. Below I will use Shakespeare's 'Shall I compare thee to a summer's day?' as an example to analyse the subtle relationship between the speaker/poet and the addressee/reader.

'Shall I compare thee to a summer's day?' can be defined as a question poem (as discussed in 5.1) since, from the outset, the speaker ponders over the feasibility of comparing the addressee to "a summer's day" (1).[6] Some elements alluding to my checklist in 4.4 show that the language employed in this sonnet not only foregrounds the intralocution

[6] Several critics have tried to give an "answer" to the question. For example, see E. Cook 1986: 18-19; Leech 1969: 184.

but also shortens the distance between the addressee and the reader. An overlapping identification of the addressee and the reader will lead to the interpretation of this poem being revised.

6.2.1.1. Personal pronouns and possessives

In this poem, the first person pronoun "I" is used as the subject in the question and appears only once in the first line. In the rest of the sonnet, the authority of the speaker seems to be concealed. In contrast, the use of pronouns and possessives in the second person is much more frequent. "Thou" appears four times in the sonnet (2, 10, 11, 12), "thee" twice (1, 14), and "thy" once (9). This feature suggests that the main participant in the text should be the addressee.

From line 2, "thou" replaces "I" in the first line and becomes the subject of the sentence, while the full stop is not used until the end of the sonnet.[7] "Thou" is also the subject in the three subordinate clauses from lines 10 to 12. Although from lines 3 to 8, where all the clauses come after the semi-colon at the end of line 2 and the subjects of them are the different features of summer, there is a delineation of the negative aspects of summer:

> Rough winds do shake the darling buds of May,
> And summer's lease hath all too short a date:
> Sometime too hot the eye of heaven shines,
> And often is his gold complexion dimmed;
> And every fair from fair sometime declines,
> By chance, or nature's changing course, untrimmed:

[7] Even though in some versions of the poem, there is more than one full stop, the status of the addressee is still dominant in all the sentences.

While certain aspects of summer seem to be depicted in a negative way, they do add emphasis to the notion that the addressee is actually better than "a summer's day". In this respect, positive qualities are attributed to the addressee.

The subject matter in lines 9 and 10 is "thy eternal summer", which is also a reference to the addressee. The only exception before the final couplet is in line 11 where the subject of the clause is "death". However, the noun clause that follows still has "thou" as the subject. Apparently, the central participant between line 2 and 11 is the addressee and this strengthens the participation of the addressee which is evident throughout the sonnet. However, this active role is diminished by the two "thee's" which are placed at the beginning and at the end of the sonnet. In the first line, the "thee" is the object of the "I" and, in the last line, the second person becomes the object of "this" which suggests that the active role of the addressee is given and initiated by the speaker and ended by receiving the action by "this" instead of "I". Although apart from lines 1 and 14, it is established in the whole text, the importance of the addressee relies on the speaker and another implicit role that performs actions to the addressee. The speaker, who appears once in a question, but not at all in a statement, can be considered a secondary presence. Hence, the key action is achieved predominantly by the use of "this" in line 14.

6.2.1.2. Tense

The change of tense in this sonnet also displays similar characteristics. The sonnet begins with a question in the future tense, while the subsequent lines are mainly in the present tense before there are two clauses in the future tense from lines 9 to 11. Although in the first line the auxiliary verb "shall" carries an ambiguous reference to timing and, indeed, is different from the "shall" in line 9 and line 11 (cf. Yang 2005b: 326-27),[8] the sense of a not-yet-fulfilled action is acknowledged. The three "shall's" indicate the *future* situation or what Vendler describes as "the prophetic tense" (1997: 122):

> *Shall* I compare thee to a summer's day?
> (1)
> But thy eternal summer *shall* not fade,
> Nor lose possession of that fair...
> Nor *shall* death brag...
> (9-11)

However, line 1 is in the interrogative mood and negative words are employed in lines 9, 10 and 11. This lack of declarative mood and affirmative tone with the future tense suggests the future is either in doubt or in negation.

On the other hand, the present tense indicates existing states or actions. As Yang argues, the present tense is used for "timeless statements" or "eternal truths" (2005b: 328). It is, however, the last couplet that brings together the reference to the future and the present:

> So long as men can breathe or eyes can see,

[8] For the difference between the declarative use and the interrogative use of "shall", see Coates 1983: 188-90; Huddleston and Pullum 2002: 195, 876-78; Leech 2004: 91; Quirk et al. 1985: 230, 815.

So long lives this, and this gives life to thee.
(13-14)

Returning to the opening line of the sonnet, the question in the future tense is, in the words of Yang, "justifiably 'answered' by the statement in the present tense, [for] the question in the future form refers to the present, and the 'perpetual state' certainly covers the future" (2005b: 328). Thus, the present tense carries the principal movement in the poem. Again, "this" in the last line plays the decisive active role because its reference covers both the present and the future.

6.2.1.3. Speech acts

The "answer" suggested in the last couplet is more specific than the statements from lines 2 to 12 which respond only indirectly to the question in the first line. As Pequigney points out, the speaker's question "has a conversational ring" (1985: 26) and, because it is asked in the first line, has the effect of requesting the addressee to respond. Wales concurs when she proposes that "A fictional interchange is assumed by the reader" (2001: 220). As with Hoey's analysis of Donne's poem 'A Hymne to God the Father' (which begins with "Wilt thou forgive ... ?"), there are three possible ways of reading the interrogative 'Shall I compare thee to a summer's day?'. Firstly, according to Hoey, "it may be read as an example of the discourse act *informative*, ... i.e. as a rhetorical question" (1989: 126); secondly, the question "may be read as an example of the discourse act *elicitation*, i.e. as a real question" (ibid.); thirdly, it "may be read as an example of an act akin to *directive*, namely

a request" (ibid.). However, all this demands that the reader, rather than the addressee, needs to determine the position. In the text, the addressee is not *given* a chance to answer, though, conversely, the addressee is *given* life by "this". Put in this context, it is "this" that indirectly responds to the question the speaker asks. In addition to the positioning of the speaker and the addressee and the change of tenses, "this" has one more function in this sonnet, and that is, it replies to the speaker's question.

Therefore, the intralocution in this poem leads to a further identification of the deixis "this". Many editors of Shakespeare's sonnets interpret "this" as "this sonnet" or "this poetry of mine".[9] When "this" refers to the text, it does not refer to any element mentioned in the text but the whole text itself. In this respect, "this" forms an "exophoric reference" as defined by Halliday and Matthiessen: "the identity presumed by the reference item is recoverable from the environment of the text" (2004: 552). The "environment" of this sonnet is in the reading context and, therefore, "this" is more than "this sonnet" and is necessarily related to "reading this sonnet". It is like what Cockcroft defines as deictic language and can be viewed as a reference to "the process of communication itself" (2003: 28). When "this" can only make sense through the activity of reading, the reader's identification of the addressee is overlaid with the implied reader. The key action implied in the text is the reader's recognition of "this" because "this" then "gives life" to the addressee. This combination of the implied reader and the

[9] See, for example, Duncan-Jones 1997: 146, B. G. Evans 1996: 131, Kerrigan 1995: 197 and Tucker 1924: 95.

addressee is elaborated upon by Pequigney:

> ... when we reach the couplet, we discover that "this" is spoken, not written, discourse, and then, in hindsight, it dawns on us that the question initiates the process of composition and that the poet is musing on the aptness of his simile. (1985: 26)

The use of "we" and "us" indicates an identification of the addressee with the reader. Pequigney does not think it necessary to distinguish between the reader and the addressee but, instead, assumes that the "thee" in the text is identical with the reader outside the text. For Pequigney, the sonnet is addressed by the speaker to both the addressee and the implied reader. Pequigney's proposal that "this" is "spoken" rather than "written" discourse also demonstrates that the intralocution goes over the text. Consequently, "this" is meant to be heard rather than to be read only.

6.2.1.4. The text and beyond the text

From the above analysis, the use of the deictic "this" is vital to textual approach. The interpretation of 'Shall I compare thee to a summer's day?' can be developed in a way which complements the focus on intralocution. To sum up, the second person pronoun refers to both the addressee in the text and the implied reader of the text. In addition, the future in the text is actually the present of the implied reader, while the speaker's question about the addressee needs to be answered by the implied reader. Thus, the distance between the addressee and the implied reader, as well as the implied reader and the reader, is

diminished. In this respect, reading 'Shall I compare thee to a summer's day?' is akin to listening to the speech and responding to the speaker.

6.2.2. 'To His Coy Mistress'

In common with Marlowe's 'The Passionate Shepherd to his Love' (see 5.3.1), Herrick's 'To the Virgins, To Make Much of Time' (see 5.3.2) and Jonson's 'Inviting a Friend to Supper' (see 6.1.5), Marvell's 'To His Coy Mistress' is an invitation poem. There is an important difference though in Marvell's poem and that is a deliberately enforced distance between addressee and reader. While the speaker in Marlowe's, Herrick's or Jonson's poems draws the reader close to identification with the addressee, the detachment of the reader in Marvell's poem shows that the speaker widens the distance between the reader *of* the text and the addressee *in* the text.

6.2.2.1. Personal pronouns and transitivity

A main indicator of this isolation is the employment of personal pronouns for the action-doers. Firstly, in Marvell's poem there is no "me". This lack of any accusative case of first person pronoun suggests that the speaker is not an action-receiver in the text and that the addressee is not allowed to have any effect on the speaker. As a result, second person pronouns are the subjects only in three clauses:

> *Thou* by the Indian Ganges' side
> *Shouldst* rubies *find*: ...
>
> (5-6)

And *you should*, if you please, *refuse*
Till the conversion of the Jews.
(9-10)
For, Lady, *you deserve* this state;
(19)

The addressee is not actually "active" as only "deserve" in line 19 is "real", compared to the other two verbs that are hypothetical. Moreover, these three clauses are accompanied by another three clauses in which the speaker is the subject:

... *I* by the tide
Of Humber *would complain*. *I would*
Love you ten years before the Flood:
(6-8)
Nor *would I love* at lower rate.
(20)

In addition, the speaker seems to perform two more actions:

But at my back *I* always *hear*
Time's wingèd chariot hurrying near;
(21-22)
The grave's a fine and private place,
But none, *I think*, do there embrace.
(31-32)

These actions are delusory because the speaker is not active. Although "love" in line 8 is the verb that the speaker aims at the addressee, it is actually behind the auxiliary verb "would" in line 7 and, for this reason, the action is hypothetical. In lines 21 and 32, the transitivity of the verbs (cf. 4.4.2.2.) attributed to the speaker belongs to *mental processes* and not to *material processes*. In respect to the positions of the first and second person singular pronouns, neither the speaker nor the addressee carries performative actions.

This lack of performativity by both the speaker and the addressee

can be viewed as a method of using first person plural pronouns as the subjects in order to engender togetherness:

> Had *we* but world enough, and time,
> ...
> *We* would sit down, and think which way
> To walk, and pass our long love's day.
> (1-4)
> Now let us sport us while *we* may
> (37)
> Thus, though *we* cannot make our sun
> Stand still, yet *we* will make him run.
> (45-46)

Seemingly, the "we" possesses more actions than both "I" and "thou/you" and although the first two "we's" possess the verbs in a hypothetical meaning, the last three "we's" incorporate material processes. However, the relation between the subject and the verb is distanced by the modal verbs, "may" (37), "cannot" (45) and "will" (46). As they are not "categorical assertions" (see 4.4.3.4.5) that "express the strongest possible degree of speaker commitment" (Simpson 1993: 49), the speaker's attitude is not fully assertive. Conversely, even though the imperative clauses in lines 37 and 42 also display the speaker's intention to interact with the addressee, the use of the accusative case of first person pronoun indicates a certain amount of reservation:

> Now let *us* sport *us* while we may
> (37)
> Let *us* roll all our strength, and all
> Our sweetness, up into one ball:
> (41-42)

Marvell's poem is not like Marlowe's 'Come live with me, and be my love', or Herrick's 'Gather ye rosebuds while ye may', which both form a directive to the addressee(s). However, 'To His Coy Mistress' does,

according to Greenbaum, imply a more indirect request:[10]

> ... the pronoun *us* ... in combination with *let* can refer to a single speaker in situations of unequal relationship. ... The intention is to convey a friendly tone, although it is increasingly regarded ... as patronising. (1996: 169)

The speaker displays his intention to be close to the addressee although, at the same time, revealing their "unequal relationship". In this sense, despite the actions being rather unreal, the poem can be read with a *carpe diem* theme.

Finally and significantly, the title of this poem is 'To His Coy Mistress', not 'To *My* Coy Mistress'. To assume a third person point of view in the title, the speaking voice as the first person in a subject position is deconstructed and the authority of the text is undermined. This gesture of detachment helps to sustain the hypothetical situation in the text.[11]

6.2.2.2. Tense and speech acts

In addition to the unreal situations created by the hypothesis, tenses in this poem reinforce the sense of non-existence. For instance, all the

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[10] As Semino argues, "From line 37 onwards, the use of imperatives introduced by the verbal particle *let* outlines an axiological world governed by the realization of what the speaker regards as desirable for himself and his beloved" (1997: 91). The speaker reveals his "weak" anticipation by using "let".

[11] Ronberg argues that "you/you/your" is "the normal unmarked form" and that "thou/thee/thy" signals "intimacy, affection, playfulness or anger" (1992: 77). However, in 'To His Coy Mistress', although in the first stanza "thou" (5) is switched to "you" (as the object) (8) and "you" (as the subject) (9, 9), "thine" (14) and "thy" (14) are switched to "your" (18) and "you" (19). In the second stanza "thy" (25, 26) is changed to "your" (29) and in the third stanza "thy" (34, 35) remains unchanged. Therefore, when the speaker in 'To His Coy Mistress' tries to distance his relationship with the addressee, the "attitudinal pattern" that Ronberg considers common to the language of English Renaissance literature does not apply to Marvell's poem.

conditional clauses in the poem are not led by "if", instead they carry what Leech refers to as "negative truth-commitment" (2004: 120) and are thus all in a past tense which, according to Huddleston and Pullum, "express modal remoteness, not past time" (2002: 752). This construction of past tense, as Huddleston and Pullum illustrate, "entertains the condition as being satisfied in a world which is potentially different from the actual world" (748). These "unreal" conditions are found between line 1 and 20 of the first stanza, as M. Gregory points out:

> ... the first stanza presents the hypothetical consequences of an impossible condition; interestingly the only finite verbal group in the stanza not modalised and not subjunctive is "deserve" in line 19. ... (1978: 353)

In the first stanza, it appears that the speaker tries to argue that the addressee should "deserve" the unreal conditions. This "fantasy" world is also illustrated by Semino:

> The modal auxiliaries *would* and *should* are here used to mark the unreal nature of the hypothesis and its consequences. ... The length of the list and the size of the exaggerations serve to highlight the distant and improbable nature of the world where the woman's coyness would be no crime. (1997: 89-90)

Hence, the sense of impossibility is built throughout the language in the first stanza.

Then, in the second stanza, the conjunction "but" "marks a transition to the domain of actuality" (Semino 1997: 90), and the lines in present tense are concerned with external facts rather than actions:

> But at my back I always hear
> Time's wingèd chariot hurrying near;
> And yonder all before us lie
> Deserts of vast eternity.

(21-24)

Following these lines, the rest of the second stanza is in future tense but with a negative portrayal of the future which is similar to that of the speaker in Herrick's 'To the Virgins, To Make Much of Time' (see 5.3.2.1).[12] The negativity, in Semino's words, makes the reader recognise "the uncomfortable actuality of the persona's description of his present and future predicament" (1997: 90). The use of the auxiliary "shall" with "no" and "nor" helps to propel this deeply pessimistic view of the future:

> Thy beauty *shall* no more be found;
> Nor, in thy marble vault, *shall* sound
> My echoing song: then worms *shall* try
> That long-preserved virginity:
>
> (25-28)

The grammatical framework of the second stanza, as M. Gregory states,

> ... presents the denial of the condition and hypothetical consequences of the first stanza in terms of known and present fact and certain future consequences. (1978: 353)

The speaker's negative tone, represented by the structure of the stanza, becomes apparent.

In the third stanza, the speaker talks of the actual present situation but neither the speaker nor the addressee realises their actions. In this context, they are indirect imperatives that follow the temporal/concessive clauses from which the subjects are indirectly related to the addressee:

> Now, therefore *while* the youthful glue
> Sits on thy skin like morning dew,

[12] In Herrick's poem, the speaker tries to claim that to seize the present moment is more important than to look forward to the future.

And *while* thy willing soul transpires
At every pore with instant fires,
Now let us sport us *while* we may;
(33-37)

Although the deictic "now" is repeated to emphasise immediacy, the lack of both a speaker and an addressee as active subjects alleviates the actual needs of the speaker. The only exception appears from lines 38 to 40 where some action is indeed requested:

And now, like amorous birds of prey,
Rather at once our time *devour*,
Than languish in his slow-chapped power.
(38-40)

However, as the object is "our time", any action by the speaker and the addressee cannot be effective because of the abstract nature of time which is literally hypothetical and cannot be considered real action. In the last couplet, though, the speaker and the addressee seem at last to have a promising future together:

Thus, though we cannot make our sun
Stand still, yet we will make him run.
(45-46)

The conclusion, in M. Gregory's words, is "followed by negative concession ... opposed by positive assertion" (1978: 353). The employment of "will", as Semino states, carries "strong volitional overtones":

> ... this is a future that is brought about by the individual's initiative, not one that inevitably results from the human condition. (1997: 91)

In addition, though the action of "make" is directed toward "our sun", to take this literally, the situation remains unreal. There is the possibility of "our sun/son" being a pun, but this can only be a presumption, as the

line remains ambiguous.

6.2.2.3. The text and beyond the text

These elements in the language of the poem show that from the speaker arise several far-fetched situations.[13] As Malzahn concludes in his analysis of Donne's 'The Flea', this technique is adapted because of the content level:

> Contrary to appearance, 'The Flea' is not the record of an attempted seduction, but of such pathological communication as ensues when seduction has failed; another famous instance of this is, of course, Marvell's 'To His Coy Mistress'. If you want to turn someone on, you do not talk of death and decomposition, nor of fleas and cloisters either. (2003: 61)

With a similar viewpoint, Barker points out this unreal situation in 'To His Coy Mistress':

> No actual "woman" is listening, or, if listening, only negligently and with scorn. Unknown to itself, although marked in the text, the poem encounters an autonomy ... of which it cannot conceive and certainly cannot give to discourse. (1998: 33)

The reader of 'To His Coy Mistress' can hardly identify with an addressee who is in such an awkward relationship with the lover[14] and,

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[13] Parry states that "the aural and tactile power of the language ... causes the reader's response to be so complex" (1985: 226). This observation can be seen as an evidence of reader's distancing from the speaker's "invitation" because an invitation should not have been so complex.

[14] Although Bennett thinks that 'To His Coy Mistress' is a "dramatic" poem "because we imagine the woman as present and because of the mounting tension" (1964: 125), it seems very unlikely that any "woman" could bear to listen to this kind of wooing. As M. Gregory paraphrases his colleague Joseph Gonda's unpublished paper: "the speaker's mistress would be a ninny to fail to notice the bad argument" (1990: 357). Either intellectually or emotionally, it would be difficult for any reader to identify with the addressee.

for this reason, a distance is created between the addressee and the reader. Unlike other invitation poems in which the reader and the addressee are as one, Marvell's poem clearly requires the reader to become detached from the text and look beyond the intralocution that exists between the speaker and the addressee.

6.3. From text to context

By applying the above analysis, the poems that are both selected and not selected can be discussed by using the idea of intralocution as a foundation. In the classroom, by distinguishing how intralocutory a text is also acts as an alternative way of teaching all these poems. Moreover, the notion of intralocution can be further developed to incorporate the interpretation of the communication between the implied reader and the implied poet. At this stage, in the words of Carter, the communication is operating as "a macro-conversation or outer context" (1989: 60). Subsequently, intralocution not only provides a starting point but also directs students to reading beyond the classroom. In the next chapter, my discussion will extend in considering different contexts to further demonstrate how intralocution is a key to unlocking the textual complexities of Renaissance poetry.

Chapter 7

Toward historicity

During the last two chapters, I have carried out a functional analysis of the selected poems as well as poems not selected and, in Chapter 6, I demonstrated that interpretation of the poems can go beyond intralocution. In this chapter I will attempt to put the Renaissance in historical context while simultaneously analysing the linguistic context of communication. In the final section, the concept of communication that I constructed in Chapter 3 will be applied to a classroom situation where communication should occur between the student and the text.

7.1. Recontextualisation[1]

As argued at the beginning of Chapter 5, text analysis for intralocution is the first step towards an approach to Renaissance poetry. As McRae asserts, "let the text speak for itself" (1991: 12); moreover, as Barthes emphasises, "Let the commentary be itself a text" (1981: 44). Text provides not only textualisation but also contextualisation. By

[1] Some approaches, though contextualised, are outside the scope of my study. For example, see Bush (1963) about mythology in English Renaissance poetry; E. Cook (1986) about language; Dobin (1990) about prophecy and power; Elsky (1989) about "speech, writing, and print"; A. Fowler (1970) about numerology; Javitch (1978) about "courtliness"; Lewalski (1979) about religion; Low (1993) about "love"; Marotti (1995) about publication; Martines (1985) about social history; Morse (1989) about cultural history; Norbrook (1984, 1999) about politics; Rhodes (1992) about eloquence; Rivers (1994) about classical and Christian ideas; Ronberg (1995; 1992: 116-27) about punctuation and interpretation; Sinfiled (1992) about "dissident" reading; Smith (1983) about "literary love"; Smith (1991) about "metaphysical wit"; Spearing (1985) about tradition from Medieval to Renaissance; Toliver (1985) about lyrics and culture. Cf. also Greenblatt 1988; Harvey and Maus 1990; Malcolmson 1998; Post 2002. These studies are less relevant to the notion of intralocution and hence need to resort to the historical and social background of the Renaissance. For my stance on historicity, see especially 3.2.3.

engaging with intralocutory methods, communication between teacher and student in the classroom can go much further to help ensure that communication between the student and the text can be developed outside of class. While in 3.2.3, I argued that historicity succeeds textuality, issues about historicity are actually raised in this section. As Widdowson writes:

> ... meaning in literary works is not simply a function of the signification that linguistic items have as code elements but a function of the relationship between this signification and the value these items take on as elements in a pattern created in the context. (1975: 46)

Putting together the "meanings" generated from text analysis, the reader can explore the text further. Contextualisation of a text, according to Verdonk, "is actually the reader's ... reconstruction of the writer's ... intended message, that is, his or her communicative act or discourse" (2002: 18). Being an actual reader, each student needs to construct his or her own communication with the text. Derrida is right to point out that "Each 'text' is a machine with multiple reading heads for other texts." (1979: 107) The "multiple" possibilities can be reached by stylistic analysis. As Verdonk illustrates the effect of stylistics:

> ... stylistic analysis can direct attention to specific linguistic features in a text and so provide textual substantiation for the different kinds of literary effect it might have on the reader. ... [T]his literary effect is a matter of realising the potential in the text for creating new contexts and representing alternative realities. (2002: 67)

Following a stylistic approach, my analysis of intralocution in the selected poems provides alternative interpretations and new phases of

contextualisation.

When Miles discusses "change" in poetry, she examines the "styles" of different poets in different ages. While her analysis and interpretation of "structural proportionings" (1974: 35) lead her to recognise the change of poetry from the 16th to the present century, her starting point is exactly what my thesis focuses upon:

> Modern grammar, with its emphasis on functioning parts, aids in the discerning of proportions in the use of language and thus in the discerning of some of the choices in prose and poetry as arts of language. Asking such questions as whether prose is similar to poetry in its uses and whether the histories of the two run parallel in continuity and change, I have found more and more illumination in their grammars as well as in their vocabularies, in the ways that proportionings of materials reflect proportionings of structures. (36-37)

Miles' idea of "proportion" is essential to the process of text analysis. The difference between her approach and mine is that she presumes that a particular style belongs to a poet, whereas I attribute a particular style to an individual text. The way Miles perceives a specific "poet" should be considered by the reader only after the texts of the poet are read and analysed.[2]

The following discussion outlines some potential steps that can be taken toward historicity from textuality. Instead, though, of defining this historicity, my point is to propose methods of reaching possible interpretations. This notion of interpretation is supported by Jones:

> The term *interpretation* insists upon the *active* nature

[2] For the relation between "textuality" and "historicity", see 3.2.3 and for the identification of "the actual poet", see my discussion in 3.3.4, 3.4.6 and 7.5.1.

> of all readings. Readers make sense of texts only by drawing upon a knowledge which lies outside the text, and by selecting, however provisionally, from among a range of possible interpretative frames and conventions. However habitual this process may sometimes seem, it is never merely automatic. (1990: 163)

In order to help students make sense of the poems they are reading, it is the teacher's job not necessarily to intervene but to direct students toward a process of interpretation. While the issues that I will raise are related to popular interpretations among certain current literary critics, I will present a different point of view to re-evaluate these possible readings. This stage of interpretation, proposed by Jauss in his study of aesthetic of reception (cf. 2.3.5) as "the horizon of historical reading" (1982: 139), is based on the study of intralocution in literary communication found in Renaissance poetry. This kind of exploration should be introduced by a teacher but must be carried out by students. Rather than being standardised by the teacher, interpretation will be developed independently by students.

7.2. Intralocution and genre

Students can gain their understanding and start to think about the issue of genres by applying text analysis. As Todorov points out:

> ... the genre is a type that has had a concrete historical existence, that has participated in the literary system of a period. (1981: 62)

Namely, "genre" is related to historicity. Green and LeBihan also state,

> Classifications are themselves organising principles with culturally determined, often hidden, agendas. ...

> [T]he classifier is not a neutral commentator, but someone entangled in the politics of literary reception. (1996: 108)

As all the backgrounds are actually ideological and complex, to classify literary texts should deal with text analysis as a starting point. In order to distinguish the two possible developments in this area, I will categorise the genres of poetic forms as **literary genres** and the genres of discourse forms as **linguistic genres**.[3] Genre is important for those interested in literary studies, while for those who want to explore different aspects of language in greater depth, texts can be applied to the various categories of linguistic genres.

7.2.1. Literary genres

Several kinds of genres are to be found in Renaissance poetry. Dubrow, who discusses lyric forms from 1500 to 1600, tries to reach a definition of the literary types by employing different approaches.[4] The lyric genres Dubrow mentions include "the epigram", "the epithalamium", "the complaint", "religious poetry", "the hymn", "the sonnet" and "the pastoral" (2000: 188-96). In the conclusion of her essay, 'Lyric Forms', Dubrow admits the unreliability of applying specific genres:

> ... much as Shakespeare's sonnets end on ostensible summaries that often instead challenge what has come before, so a survey of the genres of lyric poetry should terminate on an acknowledgment of the

[3] Although Bakhtin's "speech genres" can be seen as a broader study of the issue of genres (1986: 60-102), his focus is on "utterances", and not "intralocution" that I want to argue in this thesis. According to Bakhtin's theory, intralocution in Renaissance poetry can be defined as a "secondary (complex) speech genre" (see especially 61-65, 98-99).

[4] Another discussion of the lyric can be seen in Greene 216-28.

instability of that category. (196)

There are problems with her and such difficulties would include that 16th century poetry cannot represent Renaissance poetry, and that not all Renaissance poetry can be described properly as lyric poetry. Furthermore, even the definitions of different lyric genres cannot be considered determinate. Despite of these problems, Dubrow is right to distinguish some features of lyric:

> One can ... say that in Renaissance the connection between lyric and song is central. One can also assert with confidence that Renaissance lyrics variously qualify and challenge definitions that emphasise an isolated speaker overheard rather than participate in social interactions. (197)

Similarly, in the introduction to *Renaissance Genres: Essays on Theory, History, and Interpretation*, Lewalski points out "the necessity of distinguishing the various orders of literary kinds" and the problems of "names and definitions" (1986: 4). In her introduction, Lewalski reaches the same assumption found in contemporary critiques:

> ... the narrative-dramatic-lyric triad, regarded by some modern theorists as foundation genres, was most often understood in relation to Plato's and Aristotle's three kinds of imitation or representation: dramatic, in which the characters alone speak (tragedy and comedy); "narrative", in which the poet alone speaks (Plato instances the dithyramb); and mixed, combining the former two (Homer's epics). (4-5)

However, Lewalski also admits that there are problems with this kind of categorisation, proposing that only

> ... a few Renaissance theorists transformed the classical triad into something closer to the modern one: Minturno proposed epic, dramatic, and melic or lyric as the three general "parts" of poetry, and Milton

> invoked the same broad categories in his *Reason of Church Government.* (5)

While these terms and definitions need further discussion, my point here is to deal with the assumption of this statement. For literary critics, texts are examples of the interpretation of genres. However, in this thesis, *genres are possible products of the interpretation of the texts.* In order not to confuse students with ambiguous definitions of literary genres, a teacher should, on the one hand, encourage students to think about the generic features of different texts and, on the other hand, leave the issue of genre to the students. Students are not taught to recognise *the genres* in Renaissance poetry defined by the critics; instead they should discover the varieties revealed by the texts.

As E. R. Gregory has related his own experience of being a student of Donne's poetry, it is absurdly ambitious to expect students to define genres before they read the texts:[5]

> ... Professor Dryasdust always began his lectures on Donne's love poetry by telling us that, of course, we couldn't possibly understand Donne unless we understood Elizabethan love poetry, which, of course, we couldn't possibly understand unless we understood Petrarch and, more remotely, of course, Ovid, Catullus, Anacreon, and the Greek Anthologists. He gave us copious notes on Petrarch (1304-74), on characteristics of Petrarchan love poetry... and on the vogue of Petrarchan love poetry in England, beginning with Wyatt and Surrey, progressing through Spenser, and debouching (finally!) into our reading a few

[5] A statement by a literary critic can be a burden for a Taiwanese student. For example, it can take Taiwanese students years to digest the findings of Bennett: "it will be the less surprising that by the second decade of the seventeenth century *we* [my italics] can find poems and sermons that seem rather to be extensions or continuations of their medieval counterparts than departures from earlier modes of discourse and devotion." (1982: 150) Although it could be valuable in research, Bennett's criticism (and so the approach) is not suitable for the teaching in Taiwanese classrooms.

> poems.... The poems seemed somehow separate from and overwhelmed by the background that had been presented. (1990: 41)

Given that Renaissance texts have to be contextualised for native speakers, in the case of Taiwanese students, whose knowledge of English and the English history is extremely limited, literary tradition can be daunting when they are required to digest the background knowledge before they even start to read the poems (cf. Yang 2005a: 43-44). In this sense, the definition of genre should come after text analysis. It is discouraging, for both the teacher and the students, if students are prevented from genuine enquiry and critical thought. For this reason, it is legitimate for any student to question the classification of the genre of a certain text. In the words of McRae:

> What it *is* necessary to stress is the flexibility and openness of the reading experience, the possibility of individual reaction and response. (1991: 21)

The point of the genre issue is not whether a certain text fits a canonical definition of the genre, but what characteristics students can find in their own readings.

Yang shows that the teaching of Donne's 'The Flea' should focus on particular linguistic elements (2005a: 39-43) and that a teacher should bring up the topic of "metaphysical wit" after reading 'The Flea' with students (44-45). This ensures that students do not become confused by what would be increasing ambiguity. Likewise, after, for instance, discussing the linguistic elements in Shakespeare's 'Shall I compare thee to a summer's day', students can then be led to enquire how "love" as a topic can be manipulated by the implied poet. For example, the following questions can be raised for students to consider:

1. What is the relationship between "love" and "eternity", according to the intralocution that occurs in the poem?
2. What and how will you compare your beloved? Does this poem serve as a good example?
3. In Taiwan, how will you change the comparison of the beloved to the summer?

Questions of this type are of greater relevance to Taiwanese students than, for example, those concerning how Shakespeare imitates or breaks the Petrarchan convention. These problems of genre are worth mentioning only after text analysis. When students first read the poems, they can be encouraged to discuss the generic features of each text instead of applying their interpretations to documented definitions of different genres. Ultimately, intralocution in a text can show *the implied narrative in the lyric as dramatic*, and can thus pose questions about the distinction between different genres.[6]

7.2.2. Linguistic genres

In contrast to their literary equivalents, linguistic genres create different cognitive problems for Taiwanese students. While "sonnets", "songs", "pastorals", etc. are unfamiliar terms, Taiwanese students have at least some understanding about "questions", "valedictions", "invitations", "imperatives" and "responses" (see my categorisation of the poems in Chapter 5). However, a teacher does not need to define these

[6] For further discussion of genre in the English Renaissance, cf. Greenblatt 1988: 1-29.

linguistic genres first. Instead, by categorising the poems under different linguistic titles, the teacher can guide students on how to approach the selected texts.[7] By placing greater onus on the student, the discussion of intralocution in this thesis should reveal how particular texts can be interpreted from the communication which exists between the speaker and the addressee in order to encompass different levels of communication (see 3.3). For, when students process their interpretation, they are involved in a complex structure of reading, interpreting, and communicating. Subsequently, the analysis of intralocution in the poems should help students to recognise the communicative characteristics evident in language itself.

When a poem is being read, the perception of the address is one of being heard or, perhaps, overheard. In other words, the written text shares similar features with a spoken discourse and, in this sense, the interpretation of a poem can be identified as documented speech.[8] As Carter considers the importance of "spoken English" in the classroom, the reading of poetry can also be applied as part of activities related to language teaching:

> There is a need to continue to describe and account for the more dynamic, interpersonal and reciprocal functions of spoken language grammars. It is also necessary to continue to explore in our teaching the best ways in which to make such matters explicit for

[7] As McCarthy and Carter point out, the notion of genre may become "slippery" as there are too many exceptions for any finite distinction of a certain genre. They are right to argue that "discussion of text typologies and of dividing up the world of discourse is not to become so diffuse as to be unmotivated and unhelpful to teachers dealing with language variation" (1994: 33). In this sense, definition of genre should not be limited and complicated. By contrast, it is employed by a teacher to clarify the difference between texts and to motivate students' learning.

[8] For further study on written discourse, see Hoey (2001), where "textual interaction" is analysed in detail.

> pupils and students so that they feed productively into enhanced skills in using language, the standard language in particular. (1997: 72)

As shown in Chapter 5, text analysis of the selected poems can provide examples of these "dynamic", "interpersonal" and "reciprocal" functions, so that students are able to see beyond the use of textual language and integrate their own interpretations with any future use of English.

For functional linguistics, the definitions of "genre" suggest the purpose of the language and allow the readings of the selected poems to reveal the genres to which those texts belong.[9] In the words of Martin, "Genres are how things get done, when language is used to accomplish them." (1985b: 250)[10] Having, for example, analysed how in the poem the speaker asks the addressee questions, students can begin to think about how they can employ this kind of language in the actual process of English learning.

7.3. Intralocution and gender

As intralocution involves the speaker and the addressee, identification of the participants also engages the reader's recognition of what might be conceived as a power struggle. With this in mind, the issue of gender which arises during and after text analysis can open up more interpretative possibilities. This development is echoed in Dubrow's attempts to define the Renaissance lyric when she considers

[9] For more discussion of "the relevance of genre", see Bex 1994: 107-29. For further discussion of "genre", cf. Eggins 1994: 25-48; Hammond and Derewianka 2001: 186-93; Kress 1993: 22-37; Schauber and Spolsky 1986: 39-91.

[10] Another definition of genres is given by Martin: "a genre is a staged, goal oriented, purposeful activity in which speakers engage as members of our culture." (1985a: 25)

whether lyric is more feminine than other genres:

> Feminism has ... informed reconsiderations of the mode in question, with critics variously endorsing and questioning the frequently cited gendering of the lyric as female and of narrative as male. In addition, love lyrics pivot on gender more immediately in the relationship between speaker and object, the first generally male and the second female. Hence many critics have read the lyric as both source and symptom of its culture's suppression of women, pointing to the ways its addresses to the woman may silence her and its descriptions dismember and disempower her. ... (2000: 180)

Dubrow's viewpoint raises the question about power struggle in the Renaissance. However, without recognition of gender in the first place, interpretations can still be made, although those interpretations without gender identification will, of course, be modified when the issue is brought up. Thus, limitations can be placed upon discussion because students are told that, for instance, the speaker is male and the addressee is female. Consequently, in order to introduce gender discussion in the classroom, I propose the following two ways of considering gender *after* text analysis.

7.3.1. Gender in the text

My text analysis basically presumes that the participants in the intralocution are "gender-neutral" or "gender-ambiguous" (see 4.3.1). This presumption does not exclude the possibility of identifying the gender of the speaker and of the addressee but, rather, it is intended to leave space for subsequent student discussion.

Examples of this kind of further discussion can be cited from the readings of Marlowe's 'The Passionate Shepherd to his Love' and Raleigh's 'The Nymph's Reply to the Shepherd'. In 5.3.1 and 5.5.1, the analysis of these two poems did not foreground the gender of the speaker and the addressee. Conversely, in 3.4.3 and 3.4.4, some documented readings focused on the different genders of the participants. If the titles are removed from these two poems, the identity of the gender becomes ambiguous and multiple interpretations can thus be elaborated. In 3.4.3, 3.4.4 and 3.4.5, I pointed out that Riggs (2004: 109), Rowse (1971: 163) and Simkin (2000: 217-18) all consider that the addressee in Marlowe's poem might be male, as does Klawitter (1994: 68) in regard to the speaker in Raleigh's poem. In the classroom, a teacher should not introduce these views before students engage with the texts but, with these alternative gender identifications, the text analysis of these poems can be used to support or to oppose the proposition of a "male-to-male" intralocution. As potential readers, students can compare their readings to more obvious heterosexual readings of these two poems. Based on the discussion of intralocution in these poems, students' interpretations will enable them to argue for or against documented readings.[11]

7.3.2. Gender identification of the reader

Gender identification is not only aimed at the speaker and the

[11] For discussion of gender and sexuality in Renaissance literature, see Cady 1993: 143-58; Cunnar 1993: 179-205; Guibbory 1993: 206-22; Healy 1992: 145-78; Schleiner 1993: 159-78; Stiebel 1993: 223-36; Waller 1993: 237-61.

addressee, but also at the implied reader and even the reader. My discussion of intralocution, in Donne's 'The Flea' or in Marvell's 'To His Coy Mistress' (see 6.2.2), for instance, will indicate that the implied reader of the text is usually male even though the addressee is a female character. The supposition that no woman reader is implied or intended is significant in any discussion of gender in these texts (cf. Waller 1993: 239). As Yang points out, when reading a poem such as Donne's 'A Valediction: Forbidding Mourning', discussion on gender issue is almost bound to arise:

> ... an anonymous reading of 'A Valediction: Forbidding Mourning' might lead to a definition of the poetic speaker as gender-neutral. But even without biographical speculation, the identification of the text as belonging to a specific historical period, and some knowledge of historical background, would suggest the consideration that in 16th- or 17th-century England, a woman was less likely to leave her husband at home than vice versa. Consideration of the historical context would also have to include the fact that English Renaissance poetry was very much a male domain. (1996: 70)

Gender identification is, then, involved with historical background. While an anonymous reading is impossible but uncommon, the reader will be drawn to further gender identification of the poem's participants, as often, it can be the reader's gender that decides the actual reading.

Gary Waller gives an example about his students' readings of Thomas Wyatt's poem, 'They flee from me that sometime did me seek'. In his experience of teaching Wyatt's poem, Waller demonstrates that the "response statements" of the students of different gender are "fascinating":

> Most of the men in the class felt immediate identification with the wounded male ego that is seemingly articulated in the poem: he has been rejected by a woman with whom he has unexpectedly fallen in love only to be told by her that it was all enjoyable but superficial flirtation. Most of the women in the class were amusedly derisive of this attitude: what, they said, about the women's viewpoint? In such a society, and within such a philosophy of love, both so male-centred, why should a woman not get what she could out of the game of sex? Girls just want to have fun. (1993: 3)

Through his teaching methods, Waller's expressed intention is

> ... to create strong readers of the poetry who would, as self-analytically as possible, bring their own most intense, often apparently very personal, questions to bear on their reading of Wyatt, or Sidney, or Shakespeare, or Donne. (ibid.)

This, I believe, can be achieved by the study of intralocution and, after text analysis, the gender issue can be incorporated and discussed in a similar tenor. After the students' readings of Wyatt's poem, Waller relates that he brought Roland Barthes' *A Lover's Discourse* to the classroom with the aim of creating a dialogue between the contemporary student and the Elizabethan poet:[12]

> ... to introduce the poetry of the sixteenth century so that such confrontations, or dialogues—what I like to call "polylogues" since many, often contradictory, voices are involved—can occur between today's readers and the texts that come to us from the sixteenth century. (1993: 3-4)

In my opinion, Waller's methods can be applied when teaching poetry in Taiwanese classrooms. Students need to identify the different voices in

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[12] Cf. Bakhtin's discussion of "polyphony" (1986: 150-51) and Todorov's discussion of "polyvalent" discourse (1981: 23-25).

the text and be familiar with the various readings of the text. By involving themselves in identification and interpretation, students also come to define themselves as readers and to sharpen their understanding of gender. In this context, communicating with Renaissance intralocutory texts can be developed to reflect their own social identities.

7.4. Intralocution and literary background

For those students who are interested, text analysis for intralocution can also provide access to the literary background of the selected poems. However, a Taiwanese teacher of these texts should keep in mind that literary background has to be introduced only after text analysis. Any premature presentation of the text's literary background will usually damage creativity because it gives students the impression that there is a correct way to read a text. A similar limit is described by Matterson and Jones:

> It could be said that the supplementary information given by a changed title or by the addition of a date of composition enriches our appreciation of a poem by filling some lacuna. But it may also limit or even impoverish our appreciation of the poem through restricting its generation of multiple possible interpretations. That is, by seeming to give us something by which to understand the poem, the information actually acts as a limiting device to our free interpretation of it. (2000: 89)

In 3.2, I pointed out this limitation but stated that I would try to investigate the relation between the text and its extra information. While in 4.3.2, the literary background of the text was kept in a default state, in this section I

will examine how it is possible that students can influence further exploration of the poem.

7.4.1. Actual authors

Some knowledge of the author's background used to be a necessary requirement for reading a text. When Culler discusses how informed the comprehension of a poem is, he writes:

> A biographical convention tells the reader to make the poem significant by discovering in it the record of a passion, thought or reaction and hence by reading it as a gesture whose significance lies in the context of a life. (1975: 208)

By contextualising the author's life, the reader as interpreter can discover the significance of that author. However, as Rosenblatt points out,

> Knowing the author and prior acquaintance with his work may speed up the process, but [what is more important] is what happens when the reader has to start from scratch with the text on the page. (1978: 7)

As the biographical background of the author of a text does not necessarily relate to the content of the text, the knowledge of it remains only extra to the interpretation of the text. When the significance of the author is over-emphasised, as Lindley observes, this tendency may exclude other alternative meanings of the text:

> Whether objectively true or not, the biographical information leads a reader to view the speaker of the poem, and the language he uses, in a specific way—that of "a man speaking to men"—with words on the page a transparent medium conveying the thoughts of the poet to the mind of the reader. (1985:

50)

Therefore, in addition to the biographical background, Lindley considers the relationship between a poem and its historical background. In this thesis, however, I argue that, in order not to prevent the reader from other possibilities, contextual information should be introduced after the poem has been read. The text is not transparent; on the contrary, it carries materials that need to be identified and interpreted. Biographical information only offers a certain perspective and tends to ignore other possible readings of the text. As Belsey argues:

> ... the author's name evokes given essences, qualities of insight and understanding, and not the labour of producing out of the available signifying systems of language and literature an intelligible fiction. The neglect of this ... leads to a literary criticism which ... is not itself productive. (1980: 127)

Foregrounding the notion of "the author", indeed, becomes an impediment to productive interpretations. In this sense, there is a need to distance "the author" from interpretation process. As Barthes claims:[13]

> Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author text is to impose a limit on that text, to furnish it with a final signified, to close the writing. (1977: 147)

The introduction of the author is a limitation rather than a clarification.[14]

As Matterson and Jones argue,

> When we include the author in our interpretations of poetry, we should consider whether the author is being used mainly as a way of limiting interpretations, and whether we are implicitly considering the author as a figure fully in control of the poem. (2000: 100)

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[13] Cf. also Barthes' idea of "the dissolve of voices" (1974: 41-42).

[14] For another example, Rollin's statement suggests a limitation of the interpretation of Herrick's poems: "Robert Herrick's name is usually synonymous with love poetry, with graceful lyrics on more than a dozen mistresses" (1993: 130).

This argument that certain restriction resulted from the introduction of the author can also be seen in Foucault's analysis of author:

> ... an author's name is not simply an element in discourse (capable of being either subject or object, of being replaced by a pronoun, and the like); it performs a certain role with regard to narrative discourse, assuring a classificatory function. (1984: 107)

At best, the author enables the reader to "group together a certain number of texts, define them, differentiate them from and contrast them to others" (ibid.). Foucault continues, that the author is "an ideological product, since we represent him as the opposite of his historically real function" (119). For Foucault, only when "we fear the proliferation of meaning" (ibid.) will we produce the author. In contrast, when the text is our focus, who the author is only amends our understandings and interpretations.

Even those critics who have studied a single poet have begun to consider that actual authors could be a complementary, instead of an inevitable, element in the reading process (cf. Heale 2003). H. Smith, for example, writes about the authority of Shakespeare's sonnets:

> About the end of the [last] century the leading Shakespeare authority, Sir Sidney Lee, after some abrupt changes of opinion, settled firmly on the doctrine that the sonnets are purely conventional literary exercises, without any biographical significance. This view was comforting to some, but others found it unacceptable, either because it tainted the poems with insincerity or because it frustrated the scholar's indigenous detective instinct. Curiosity about the biographical mystery has by no means subsided, but now it seems possible to read the poems with major interest in their literary quality. (1997: 1842)

As I previously discussed, in traditional Taiwanese classrooms, "biographical significance" dominates the lectures. Yet the purpose of this thesis is to provide an alternative and to argue that the "literary quality" can be another choice of focus. Without knowing the author of 'Shall I compare thee to a summer's day?', for example, students can interpret the linguistic elements and enjoy the sonnet. Alternatively, to learn about William Shakespeare as a historical and literary figure before reading the text will (mis)lead the reader to associate the text with the author rather than use biographical background to enrich the meanings of the text. As Bakhtin points out, a reader actually creates his/her own "Shakespeare":

> We can say that neither Shakespeare himself nor his contemporary knew that "great Shakespeare" whom we know now. There is no possibility of squeezing our Shakespeare into the Elizabethan epoch. (1986: 4)

In effect, the name and reputation of the author can obstruct direct communication between the reader and the text. In addition, the lack of known and documented information about "Shakespeare" is another disadvantage as speculative discussion of Shakespeare's life and love actually distracts the reader from the texts themselves. My point is that biographical background is another issue and that its contribution to interpretations of the texts should not become a limitation. The focus on *text* does not exclude the *author*; rather it foregrounds the text and thereby provides different ways of accessing and relating to information about the author. It is a question of *process*, not of *product*. (cf. Zyngier 1999: 36)

7.4.2. Intertextuality

In addition to biographical background, the problem of intertextuality also needs to be considered in a similar perspective. Although, in Wallace's words, "No text can be interpreted on its own" (1992: 67), it is the procedure of interpretation that I want to emphasise. In other words, I would like to claim that textuality should go before intertextuality.[15] A network of texts, as Verdonk points out, has its problem, and for this reason, one should study the text first:

> ... the intellectual and emotional baggage we bring with us when reading a particular text will also contain remembered and half-remembered snatches or longer passages from other texts we have read. These texts in turn will have their own intertextual dimensions, and so it goes on endlessly. (2002: 62)

To a certain extent, a text can echo or be associated with any other text or texts. As Barthes writes, "Any text is a new tissue of past citations." (1981: 39) However, as Jones suggests, often these textual links can be controversial:

> Each reader ... constructs for him- or herself [the] network of interrelatedness. The nature of the observed connections will vary from generic resemblances between texts which may be commonly perceived, to chance personal associations. As individual memories are erased or overlaid, the patterns to which they contributed may be weakened, or may be reinforced by new readings. (1990: 165)

Though different readers have "different *versions* of the texts they

[15] For further discussion of "intertextuality", see especially Riffaterre 1978: 115-63.

consider" (ibid.), some texts are usually recognised as related and that relationship should be built up, rather than be presumed, by the reader:

> The intertext ... is subjective, and all-embracing. Since it is constituted only in the memories of readers, it cannot be institutionalised; it has no authority. (ibid.)

To clarify the relation between the text and the inter-texts, this thesis maintains the view that texts are not meant to interpret the intertextual relation. Instead, intertextual relation is to improve the interpretation of the texts. As shown in 3.4, my analysis of Renaissance reply poems is apparently a result of intertextual study. However, the two poems under discussion, 'The Passionate Shepherd to his Love' and 'The Nymph's Reply to the Shepherd', can also be tackled without knowing that they are "reply poems" (see 5.3.1 and 5.5.1). It has to be noted that the justification for these two texts being reply poems is *found* in the text analysis and not because of historical fact *submitted* by certain documented readers.

Similarly, in literary history, a poem included in a sonnet sequence, such as Spenser's 'Sweet warrior when shall I have peace with you?' (*Amoretti*), Sidney's 'What, have I thus betrayed my liberty?' (*Astrophil and Stella*) and Shakespeare's 'Shall I compare thee to a summer's day?' (*Sonnets*),[16] can, I have demonstrated, be analysed and interpreted (see 5.1.2, 6.1.2 and 6.2.1). Alternatively, these three poems can be categorised together as "question poems", which makes it easier for students to recognise identifying features. To propose that a poem needs to be digested in the context of a "complete" sonnet sequence

[16] Frossard also breaks through the traditional idea of the intertextuality of the texts when she reads Shakespeare's sonnets as "a collection of individual poems, or as pieces of discourse, or even fragments of a greater dialogue" (2000: 12).

distracts the reader away from individual texts and places greater onus on background. Concerning the sonnets in Sidney's *Astrophil and Stella*, for example, Lindley's statement that "several sonnets are simply incomprehensible if it is not known that the Stella to whom they are addressed is the historical personage Penelope Rich" (1985: 60) sacrifices textuality for Lindley's own contextualisation.

Although there is a view that these three poems should be discussed within their context, the decision of a certain context is arbitrary. Thus, in the classroom, it is up to the teacher to choose how the texts should be contextualised, and this should ensure that, as I stated at the beginning of Chapter 5, *accessibility* is the guiding principle for both students and tutor. Certainly, the relationship between a text and other texts cannot be neglected, but students should be given the opportunity to develop their interpretations outside of class. In this respect, while it is true that a text frequently refers to other texts either directly or indirectly (cf. Verdonk 2002: 11), ultimately the references should be recognised by the reader.[17] In my opinion, however, in order to have a direct contact with the text, students deserve a less complicated way to start their readings in the classroom.

[17] Students may consider, for instance, that 'Shall I compare thee to a summer's day?' is "part of the series of procreation sonnets", or one of "independent exercises on a traditional sonnet topos ... or as a kind of bridge to [Sonnet] 20 in which Shakespeare as a poet asserts his independence from and mastery of 'Devouring Time' (19.1), thus placing himself in the new relation to the youth which is reflected in [Sonnet] 20" (B. G. Evans 1996: 130), or simply "decisively Petrarchan" (9), but these interpretations will be reached only after text analysis. Clearly, Evans' intertextual study entails more background knowledge of the actual author as well as Evans' identification of gender and definition of the poem's genre.

7.5. Politicisation of intralocution

The genre and gender issues considered above show how it can be possible to "politicise" readings of Renaissance poetry. As Verdonk states:

> ... linguistic choices in texts—in all texts—are, consciously or unconsciously, motivated by particular value systems and beliefs, and that the resulting discourses are therefore always presented from some ideological perspective. (2002: 75)

Verdonk defines this tendency toward **politicisation** as "critical discourse analysis" (ibid.) and points out that analysis of this kind can expose "ideological positions" which readers are not aware of. Carter also states,

> Stylistic analysis is a political activity. Neutrality and objectivity are not possible in a language game where what and how we interpret the data of a literary work is inextricably connected with our beliefs. (1986: 14)

As interpretation is never neutral and value-free, it is important to look beyond any analysis.[18] This thesis has so far demonstrated several ways developed from text analysis. An advanced analysis allows Taiwanese students to take, in relative terms, an informed approach to English Renaissance culture. Furthermore, by reading the Renaissance intralocutory texts, Taiwanese students can develop an objective voice and learn to carry out readings within their own cultural context.

In an intralocutory poem as, for instance, defined in 2.2.3, there is the poetic voice within the persona of "I" which addresses a certain

[18] For a large-scale study of historicity and literary context, see, for example, Eagleton 1990.

listener. By foregrounding this feature, a teacher can motivate students to discuss the peculiarities of communication which existed in that era. As discussed in 3.2, cultural background, including the biographical background of the actual poets, cannot be separated from the texts. However, to claim that a poet, such as Spenser, Shakespeare or Donne, was influenced by the events of their time is beyond the text analysis proposed in this thesis. The communicational approach I have introduced is one that should help Taiwanese readers to realise how a text which is characterised by intralocution represents this communicational feature in the Renaissance. In contrast to traditional approaches in Taiwanese classrooms, the key to teaching Renaissance poetry is to enable the students to think *what the text does for them, and not what "the author" did for them* (cf. especially 3.2.2).

7.5.1. Authority reconsidered

The problem of "authority" in the text that was discussed in 3.5 and 4.1.3 can now be recalled after textual analysis. As Barthes writes,

> ... text analysis will not in the least impugn the information provided by literary history or general history; what it will contest is the critical myth according to which the work is caught in a purely evolutionary movement, as if it always had to be attached to, appropriated by, the (civil, historical, affective) person of an author, who would be its father. (1981: 43)

What text analysis helps the reader is to get rid of the burden of "authority". In this thesis, the analysis of intralocution initiates this

challenge to the historical and authorial readings. For instance, the discussion of Shakespeare's 'Shall I compare thee to a summer's day' now can be extended from the intralocution in the text to further analysis of the voice of the implied poet and the subsequent identification of the implied reader (see 6.2.1). In 'Shall I compare thee to a summer's day', the speaker places emphasis on the implied reader's role of sustaining the poem's enduring quality. The use of "this" in the sonnet signifies not only the text and the activity of writing but also the implied reader's reading. The ability to encompass universal themes such as time and death shows the implied poet's mastery of writing which lends itself to the continual process of reading and re-reading. By drawing the addressee and the implied reader into the text, the implied poet—via the speaker—is able to characterise the participants and claim his/her authority. Consequently, by recoding the subliminal message of the poem, the addressee and the implied reader have to participate in the activity and thus confirm or challenge the presumed authority. Nevertheless, in the reading process, this authority is actually approved by the reader. In other words, the authority in the text is claimed by the speaker and is re-claimed by the reader. From intralocution, the reader's recognition of authority can develop in two ways. One is to explore the idea of authority in the Renaissance and the other is to examine concepts of authority in the modern age.

In *Poetic License*, J. T. Miller provides many definitions of "authority" through her historical examination of the Renaissance.[19] There are three dimensions of authority discussed by Miller: "authorial autonomy"

[19] For discussion of poetic licence from linguistic viewpoint, see Leech 1969: 36-55.

(1986: 20), "authoritative sanction" (ibid.) and the author's "internal law" (24). She defines "authorial autonomy" as "the autonomous author with license (of freedom) in the poetic domain, exempt from external control and conventional rules" (23), while "authoritative sanction" is "the external power that bestows the license and hence authorises the poet's actions" (ibid.). The third "authority" refers to "inner constraints and personal responsibility that must accompany individual freedom" (24). Replying to her own questions as to whether "the poet say what he wants on his own authority, or by permission granted by some higher power" (22), Miller points out in her discussion of the problem of authority in the Renaissance that:

> ... we often witness the breakdown of those reciprocities in Renaissance texts: the writer's troubled awareness that during the process of imitation, the limitation may overwhelm the liberty, the traditions may take the place of (rather than promote) innovation; or, conversely, that the liberty may break the necessary bounds of the limitation, that innovation may ignore or abuse the traditions. (129-30)

Miller's description reveals the Renaissance poets' dilemma of actual composition. However, although Miller is right to argue that Renaissance poets attempt in various ways to build up their authority, transcend their limitations and to assert control over the text, she does not show how a modern reader can identify this kind of authority from text analysis. Miller's textual evidence is less based on the poem and more on the poets as historical figures. In contrast to Miller, I want to define or negotiate authority from the perspective of the reader. Consequently, it is in the text where the speaker affirms his/her authority by establishing the

addressee and the implied reader.

In the context of the modern age, Miller's "authorial autonomy", "authoritative sanction", and an author's "internal law" can all be redefined. Thus, the "autonomy" and the "internal law" that the reader may glean from the text are, in the reading context, related to the "authoritative sanction". In the reading process, the reader is the one who assumes the authority. The "process of imitation" in the Renaissance is in fact justified by the reader, and is transformed into the "process of interpretation", while the conflict between "limitation" and "liberty" and the tension between "traditions" and "innovation" actually occur in the readings. This negotiation of authority can be seen as a challenge to the canonical readings. As Hyland argues:

> The English university is the product of a particular establishment: white, male, middle-class, "liberal", individualist, and we might expect it to represent and reflect the concerns of that establishment; for all its claims of disinterestedness it cannot avoid having ideological implications. The body of literature that it champions as the main foundation of a humane education might on examination be suspected of being used to defend and justify those interests. (1986: 2)

As "foreign readers", Taiwanese students should be empowered to see through the different contexts and be aware of the various methods which can be employed to approach these ideologies. From the study of intralocution in Renaissance poetry, students can predicate their discussion on the evidence they find in the texts. This should prevent them from making judgements under the influence of documented readers. As Hyland suggests:

> For most students coming new to literature, value judgements have already been made. ... But a more perceptive reader ... will want to know how those judgements were made, what other judgements might have been made, and whether conflicting judgements might not have a validity of their own. (3)

It is this knowledge that Taiwanese students should attain in order to develop their own critical voice and enter the classroom as "a more perceptive reader".

I have so far demonstrated that intralocution can prompt the reader to engage communicatively with the text. This in turn should enable students to be creative and innovative in their textual analysis—a view supported by Hyland in his discussion of "discharging the canon":

> For the canon embodies a judgement about what is central and what is marginal, but a judgement that originated in a particular community; dislocated into an alien context it must inevitably lose much of its relevance, while at the same time banishing to the margins works which perhaps ought to be central. Worse, it may, when it is transported to a new context, become an insidious form of censorship if, by constituting an inappropriate measure, and being given the strength of "authority", it denies a place for other writings. It is then nothing more than a dead weight, a burden from the past. The creativity that went into its making is negated if it cannot leave place for a new creativity. (5-6)

From the "authority" negotiated within the text, Taiwanese students, as modern readers of Renaissance poetry, will witness how the "burden from the past" is discharged.

An example of "discharging the canon" can be applied when re-reading literary criticism. In his examination of Jonson's 'Inviting a

Friend to Supper',[20] R. C. Evans argues:

> The poem to a friend points outward from the friendship (often a refuge from the pressures of the wider world) and addresses that world: it is both a celebration of private relationship and a micropolitical performance that inevitably affects one's broader social standing. (1989: 192)

According to Hyland, Evans' argument can be considered "canonical" and to "discharge" Evans' viewpoint, students can, through their reflection on Taiwanese culture, begin to determine how the private and public worlds are combined. They can relate the combination to these binary elements in their own lives. Through this process, Evans' interpretation of Jonson's poem in which a personal friendship could encompass a person's public reputation can be questioned by students. For example:

1. How is this relation between the private and the public achieved?
2. What kind of assumption is taken by the critic?
3. For a modern reader, what will be re-oriented in reading this poem?
4. What is the modern idea of "friendship" and the modern way of describing "friendship"?

The possibility of a public revelation in the guise of a private intralocution also signifies the speaker's attitude toward the world. For Taiwanese students, to reveal or conceal their attitude with words is another lesson that they may learn from reading the text.

[20] Another example of "historical" reading of this poem can be seen in Parry 22-24.

7.5.2. Rhetoric reconsidered

In 3.1.3, I mentioned that, because rhetoric is everywhere, the study of communication cannot avoid the discussion of rhetoric: "Everyone lives in a different version of ... 'rhetorical domain' " (Booth 2004: 18). As rhetoric is history-bound,[21] it is, though, difficult to reverse the order of a rhetorical approach (cf. Sloan and Waddington 1974). That is, to introduce rhetoric in the classroom before reading the texts is, as I argued in 3.2, to determine textuality by historicity. However, in order to teach these poems and to keep their dynamics intact, historicity should come after textuality (see 3.2.2 and 3.2.3). Only after the analysis of intralocution can students properly reconsider what role rhetoric plays in the text and then place rhetoric in the context of the Renaissance. As Vickers states: "It is essential to know the major texts [of rhetoric], but also to realise that they are very diverse compositions" (1998: 13). Thus, it becomes apparent that some knowledge of the background of rhetoric is required by readers in advance.

Of course, no discussion of Renaissance language can be carried on for long without reference to rhetoric and the traditions, forms and linguistic performance that rhetoric encompasses. In this respect, it is worth considering what Ronberg comments on rhetoric in the Renaissance:

> Any writer of note would ... have to be thoroughly familiar with its concepts and categories, and this familiarity would commence in childhood at school,

[21] See Booth 2004: 23-38; Leith and Myerson 1989: 192-201; Ronberg 1992: 131-46; Vickers 1998: 1-82.

> where rhetoric figured prominently on the curriculum; and it can safely be said that without some knowledge of rhetoric the modern reader is at a grave disadvantages when confronted with Renaissance literature. (1992: 128)

However, as I have already stated, students in Taiwan are not especially familiar with historical, cultural, philosophical and even educational meanings of the Renaissance, so it is difficult for Taiwanese students to fully comprehend what rhetoric actually is and how it informs their study of Renaissance texts. It might be indeed useful to explain rhetoric to students in Taiwan, but I would insist that it would be more rewarding for them to read the texts first and then apply rhetorical concepts to their readings at a later stage. In support of this argument, I would refer to Cockcroft who equates Renaissance rhetoric with the notion of *pathos* by raising the following questions:

> ... in the case of Renaissance texts, remote as they are from us culturally, ... how are we to distinguish between the emotional response which heightens our perception—and the kind which limits it? When is it right for a critical or scholarly reappraisal to convert long-established sympathies with particular characters, poetic voices, or persuasive stances, into antipathies? ... By what criteria should we assess the validity of modern attempts to empathise with early modern pathos, whether by quasi-archaeological reconstruction and re-enactment, or by analogy? ... (2003: 3)

Pathos, admittedly, is one mode of rhetoric (cf. Aristotle 1991: 140-41) and to discuss the emotional response to Renaissance texts should be interesting. Nevertheless, without text analysis, there is no strong ground for students in Taiwan to develop a liking for reading these

"remote" works. I have suggested that by studying intralocution, the reader is encouraged to recognise the "power of address" in the text (cf. Leith and Myerson 1989). Also there is a need for students to analyse the different "voices" in the text and to re-evaluate their reading. Cockcroft argues that his application of so-called "new rhetoric" to *pathos* will help the reader

> (a) to examine with new precision the persuader's likely estimate, in any given instance, of an audiences' receptivity; (b) to refine our sense of the *ethos* informing any persuasive voice and determining the emotional pressures which it exerts; (c) to appreciate how syntactical order affects the comprehension, freshness and force of words and phrases, as each sentence unfolds; (d) to be alert to the emotive potential of the language which *locates* readers or listeners within real or imaginary worlds; and (e) to detect any echoes within persuasive writing ... of that heightening of language which tends to occur spontaneously in actual conversation, as an index of emotional (and imaginative) engagement. (2003: 11-12)

With regard to intralocution, these areas can, in fact, be investigated closely. In addition, what Cockcroft proposes can be pursued by students both on the basis of text analysis and from further discussion beyond intralocution.[22]

In a statement which indicates his "historical" viewpoint, Vickers argues that " 'Reintegration' certainly seems the appropriate word to describe what happened to rhetoric in the Renaissance." (1998: 254) In

[22] Waller's interpretation of Wyatt's poem, 'They flee from me' (see 7.3.2) is, in Cockcroft's analysis, transformed to a study of rhetoric (2003: 30-34). In this thesis, both Waller's and Cockcroft's interpretations can be seen as further developments of intralocution.

this context, integration of language and literature certainly sheds some light on this tendency for rhetoric discourse, but in order to foreground rhetoric one has to presume its historicity.[23] When Taiwanese students realise how rhetoric aids their understanding of speech within the composition of the poem, they might want to explore what rhetoric meant to the people of the Renaissance. What is much more accessible to students though, is the practice of applying rhetoric to their own *use* of English.

After all these considerations, students may finally recognise what the Renaissance was and how the Renaissance relates to them. Taiwanese students are taught this approach in English literature courses as part of an introduction to Renaissance poetry. In this thesis it has been suggested that teachers should hand over the discussion of subject matter to students, rather than ask students to comply with any documented readings. While the teacher is a facilitator and intralocution is a tool to put into practice, students in the classroom are encouraged to carry out their own text analysis.

7.6. On-going communication: creativity

To sum up, the text analysis in this thesis is employed to highlight the interlocution between speaker and addressee as well as to convey further possible levels of communication between the texts and the

[23] For further discussion of Renaissance rhetoric, cf. Braider 1999: 168-75; Cronk 1999: 199-204; Griffin 1999: 155-60; Moss 1999: 145-54; Rigolot 1999: 161-67; Shuger 1999: 176-86; Trimpi 1999: 187-98. Also cf. Houston (1983) for a wider exploration of the notion of rhetoric in European literature.

students. This works as a kind of reader-response approach described by Ali:

> ... literature in English, if taught in a response-based manner, need not just act as a vehicle for language teaching but can be a form of aesthetic enlightenment that enhances further the experience of reading in a second language. The approach allows for creative and critical thinking to take place in an atmosphere where there are no threats nor any compulsion to learn for the correct answer or to compete for the best interpretation. (1994: 294)

The text analysis in Chapter 5 and the analysis beyond intralocution in this Chapter 6 and in this chapter offer an addition to the teaching methodology applied in Taiwanese classrooms. By teaching Renaissance poetry in this way, it is hoped that students can increase both their language awareness and their creativity.[24]

Indeed, *creativity* is an important component for connecting modern reading with Renaissance writing. When Carter discusses the notion of "creation", he emulates Raymond Williams by tracing the origin of the concept of "creativity" back to the Renaissance (2004: 25). I have demonstrated that the study of intralocution in Renaissance poetry can both help the reader look into the creativity of the text and stimulate the reader's own creativity in the reading process. Consequently, the interpretations that the reader can reach through intralocution reflect at least part of the conclusions that Carter arrives at in his attempts to define "creativity" (41-49).

[24] Cf. also Carter 1996: 1-15; Carter 1997: 154-70; Carter and Nash 1990: 174-204; Leech 1969: 23-35; Robson and Stockwell 2005: 20-22, 93-97.

- **Creativity involves both individuality and mutuality.**

Carter writes that "Creativity is monologic and involves individuals; but it is also dialogic and involves interaction with other individuals." (41) The intralocution in Renaissance poetry involves the speaker and the addressee, while identification of intralocution actively constructs the reader's communication with the text. Reading the text is both "monologic" and "dialogic" in the sense that the reader individualises the reading process, though, at the same time, several layers of communication can be seen to occur. Carter also states:

> It is important to underline that some creative art can be of its time and some art beyond its time; some creative art can be socio-culturally relative and some art universal; and some creative art can be valued by specific groups and some art valued by a wide range of groups from different human communities. (47)

The intralocution in Renaissance poetry is, on the one hand, "of its time", as many texts of that era bear this characteristic of creativity. On the other hand, it is "beyond its time" in that intralocution necessarily involves the participation of the reader via the identification of different roles in the text. Although the need to be aware of the intralocution can be "universal" for actual readers, it is also related to the very specific context of teaching and reading the poems in Taiwanese classrooms:

> Identities can be created through creative acts. Creativity inheres in responsive, dialogic, interpersonal acts of mutuality as well as in individual acts of self-expression. (48)

The identification of intralocution helps students review their own language capability and apply what they know about English to reading literary texts. Furthermore, it increases their language knowledge and

their understandings of Renaissance poetry.

- **Creativity invokes new ideas.**

As Carter writes:

> Creativity is commonly assumed to involve novel analogies or combinations between conceptual elements which have been previously unassociated. Creativity is commonly regarded as a process which can result in the solution or identification of problems, normally as a result of a process of divergent and innovative thinking. (47-48)

In spite of the term "intralocution" being a "novel" invention, its study combines the interpretation of Renaissance poems as texts with an investigation of English language—a language that Taiwanese students are learn to be familiar with since high school. Introducing intralocution into Taiwanese university classrooms offers an alternative teaching method that helps to alleviate the problems that students confront in reading these texts.

- **Creativity challenges existing ideology and informs new ideology.**

As demonstrated from 7.2 to 7.5, based on text analysis for intralocution, students are enabled to explore further any "sociopolitical" or "ideological" issues implied in the texts (Carter 2004: 48). As Carter writes, "The variability of creativity suggests that the plural term creativities may be preferable." (49) There are multiple legitimate readings of the poems, and the study of intralocution in Renaissance poetry is to open up more interpretative possibilities.

The idea of "creativity" is not only applied to spoken English but also to the study of intralocution in Renaissance.[25] For Carter, "literariness" can be a more accurate description of creativity (1986: 16-18; 1997: 123-39)[26] as it is more important to identify the cline or degree of creative uses of language in "common talk" (2004: 53-86). In this thesis, I argue that students' creativity can be inspired by this "literariness" in the Renaissance texts. After the process of communication is exposed in the classroom, students will be aware of their capability to carry on their own communications.

Carter's definition of "literariness" leads to a re-definition of "literature". As Eagleton writes:

> Anything can be literature, and anything which is regarded as unalterably and unquestionably literature—Shakespeare, for example—can cease to be literature. (1996: 9)

Students should be ready for producing their own "texts" and creating their own "literatures" without any presuppositions of what "literature" is. Likewise, students should have the ability to understand exactly what "English" is (cf. Pope 2002: 16-26). In this respect, it is for them to create, or even recreate, their own "Englishes". From a pedagogical viewpoint, this approach increases students' interests and ensures greater involvement with the text. As McRae writes,

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[25] Carter's preference for spoken forms to written forms of language can be argued as paradoxical, for his discussion about spoken English is itself written rather than spoken. Although this argument, however interesting, would be beyond the scope of this thesis, this situation may serve as a good example of an attempt to "put down" spoken words in written form. This is similar to the idea of discussing the intralocution in poetry, as Carter admits that "reading ... a poem can also be affected by the ways in which the writing may be designed to be sounded in the head as if it were being spoken and heard" (2004: 56).

[26] Cf. also Brumfit and Carter 1986: 5-10; Carter and Nash 1990: 16-18, 29-60; Pilkington 1994: 93-106.

> Education should, at its best, be subversive. This does not mean the overthrow of values and standards, but the constant constructive questioning of assumptions, attitudes and standpoints. (1991: 69)

Language, literature and education can thus be brought together allowing communication between the text and the student to be perpetuated.

Chapter 8

Conclusions and prospects

> If this be error and upon me proved,
> I never writ, nor no man ever loved.
> (Shakespeare, 'Sonnet 116')

The final couplet of Shakespeare's 'Sonnet 116' reveals that the speaker is also presented as a writer, and this begs the question as to whether the supposed writer is *the* actual writer of the poem. This distance, between the implied poet and the speaker, becomes then ambiguous in this poem (cf. 6.2.1). The speaker's apparently paradoxical claim that he/she is the writer seems to suggest a concealed message. The effect of the speaker's refutation in the sonnet reveals an ironic intention: if proved wrong about love, writing will not have occurred and no man will ever have loved—but these acts have clearly taken place. The intellectual undercurrent is associated with the creation of text: of the composition of the text he/she is self-admittedly a writer, while in the utterance of the text he/she is the speaker. The intralocution in the text thus involves a contextualisation.

In this thesis, I have shown in most of Renaissance poems that when the intralocution is studied and investigated, the reader can discover that the voices within and outside the poem are often multiple and that they are likely to overlap. By looking into these layers of voices, the reader can create different interpretations. These reading and interpreting processes, as illustrated by Carter, are what I would like to propose for teaching Renaissance poetry in Taiwanese classrooms:

They are processes which go so far as to challenge

> the comfortable notion that there is a stability between text and the world, that words are the sole sources and repositories of meaning, and that "meaning" is carried transparently from the words of the text to the things of the world and vice versa. (1982: 10)

By dispelling the idea that a poem has a single meaning, Taiwanese students should be enabled to be more creative instead of expecting *the* answer from their teacher. In other words, students are encouraged to interact with the text and not to accept any given meaning as absolute. To achieve this goal, my thesis has shown several ways of reaching different interpretations:

> ... students of literature need a secure basis for discussion and interpretation of texts. ... [P]ractical stylistics offers this clear and operable "way in", and enables real advances to be made. But the advanced student can develop even further by considering the extent to which different kinds of texts can demand different methods, and how a utilisation of different and relative methods can lead to an appreciation of the plurality of literary meanings. (ibid.)

A "way in" to reading Renaissance poetry has been discussed and analysed all the way through this thesis. The following sections include a brief summary of the earlier chapters as well as prospects for developing a communicational approach from reading to teaching and from literature to other genres. Consequently, this thesis aims to put forward some suggestions regarding the relationship between and development of English language and Taiwanese society.

8.1. Summary

From Chapter 2 onwards, I have attempted to foreground the notion of intralocution in Renaissance poetry. Through an examination of certain literary and linguistic theories, my study is focused toward Taiwanese students. In order to confront Taiwanese students' resistance to English poetry and to encourage them to overcome the "difficulty" of the texts, I have suggested that a communicational approach is the most suitable method for teaching in Taiwan. By Chapter 3, I am dealing with the relationship between literature and communication as well as highlighting the significance of textuality so as to contextualise my study. Reading as a process is discussed in the second half of Chapter 3, while a model of the reading process is constructed in 3.3.4. At this point, examples of identification in the process of reading are given and, at the end of the chapter, the interpretation process is defined.

Intralocution in Renaissance poetry is further examined in Chapter 4 and having distinguished the elements that are related to intralocution in addition to those that are beyond intralocution, I make five checklists for my text analysis in the following chapters. In Chapter 5, I select ten poems to analyse and, depending on the features of their speech acts, the poems are categorised into five types. Some other types of poems that are not selected in Chapter 5 are defined and given a brief introductory analysis in 6.1, while two more poems are analysed, from their intralocution to the greater context beyond intralocution, in 6.2. Finally, in Chapter 7, the development of historicity from text analysis is recontextualised, and several issues (for example, genre, gender,

authorship, intertextuality, and rhetoric) that emerge from my discussion of intralocution are examined from the intralocutory viewpoint.

To return to the communicational approach as defined in Chapter 2, I conclude, at the end of Chapter 7, that my approach can not only motivate independent reading but also it enables students to be more creative and more communicative.

8.2. Communicational approach: from reading to teaching

By referencing different theories and approaches, I hope this thesis will have some impact on teaching and learning literature in Taiwan. What I want to achieve echoes Zyngier and, thus, my study is a "focus on the interpretation process, not the product" (1999: 36). I also agree with Zyngier's method of providing "the student initially with strategies to deal with new, unknown texts instead of teaching them different interpretations" (ibid.). The text analysis contained within Chapter 5 and Chapter 6 is there to explore different ways of interpreting. This approach, as Widdowson states, is to help students to communicate:

> The purpose of literature as a subject ... is not to provide information about the particular pieces of literature in the syllabus but to get the learners to recognise how these particular pieces exemplify more general principles of communication. (1975: 84)

For a reader, my analysis can provide some alternative methods to approach and to enjoy the texts while for a teacher, it can be used as a means of introducing students to alternative techniques for accessing texts. As this analysis is a communicational approach, the process of

communication should happen in the text, outside the text, between the text and the reader, and between a teacher and students. Discussion and interpretation of a text will never reach a final point, a *ne plus ultra*.

8.3. Prospects for teaching Renaissance poetry in Taiwanese classrooms

In English departments throughout Taiwan, students are losing their enthusiasm for reading literary texts and, for this reason, current methods used for reading and teaching Renaissance poetry need to be challenged and reformulated. Although it is the teacher's responsibility to encourage both individual and group participation, my main concern is to develop a theoretical framework for reading and teaching Renaissance poetry. Despite practical teaching methodology being outside the scope of this thesis,[1] I believe that further empirical study of my proposed approach will justify the strategies that I have put forward. The way students respond and then progress, in addition to the changing attitudes of teachers toward their students, will definitely improve the on-going communication and make this approach more comprehensive. I do not assume that this thesis provides the only alternative for a conventional teaching strategy in Taiwan and, indeed, it would be misleading to propose that my study is a panacea for the problems that exist in English education in Taiwan. Nevertheless, this thesis does offer

[1] For how to design activities in the classroom and how to arrange a curriculum during a semester, cf. Benton and Benton 1990; Breen 2001: 151-59; Brumfit and Carter 1986: 24-33; Carter and Long 1991: 36-70, 101-175; Dias and Hayhoe 1988: 41-58; Downing et al. 2002; Durant 1996: 65-88; Maley 1996: 108-13; Maley and Duff 1989; Protherough 1986: 128-37; M. Short 1996: 45-53; Thompson 1996.

several workable ways to *re-evaluate how to read and how to teach.*

8.4. From different literary genres to non-literary writings

The purpose of categorising Renaissance intralocutory poems is not to limit the materials for reading but to introduce a method that successfully tackles these selected texts. Indeed, students may well find that other texts are also workable and equally enjoyable.[2] In other words, a communicational approach can be applied to the reading of non-literary texts. As Jakobson comments,

> Poetics in the wider sense of the word deals with the poetic function not only in poetry, where this function is superimposed upon the other functions of language, but also outside poetry, when some other function is superimposed upon the poetic function. (1987: 73)

Although my choice of research target is specific on Renaissance poetry, different genres in different ages can also be explored from an intralocutory perspective. My position is similar to what McCarthy and Carter propose:

> Recognising the "literariness" of a wider range of texts, asserting the value of literature with a small "l" and developing sensitivity to language in a range of cultural context is central to learning about language and the development of a reflective language learner. (1994: 159)

As well as providing examples of greater complexity, what this thesis does is to offer a more creative manipulation of the notion of intralocution.

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[2] For different materials for the classroom, cf., for example, Brown 1987: 96-110; McRae 1991: 29-43; Pope 2002: 281-366.

8.5. Transferability of the communicational approach

The communicational approach that has been proposed in this thesis is particularly applied to Taiwan, but as I mentioned in 1.5, its application can be very likely transferred elsewhere. For example, Qian (1999) has pointed out the similar context in China of the teaching of English literature.[3] Further studies about the teaching of English literature in different areas can be carried out by the application of my approach. The differences and similarities between Taiwan and other places may raise more findings about how to teach Renaissance in various contexts. For instance, teachers of EFL or ESL can re-confirm that rhetoric as being among the distinctive features of all Renaissance texts and then guide students to develop their knowledge of rhetoric.

Comparative research between and among various teaching will definitely further outline the specific language features of English which can be found in Taiwanese classrooms and in others, especially where English is the second or foreign language. The typical forms of English language awareness will also then be highlighted and foregrounded, and the transferability of my theorisation about Taiwanese teaching context will be further proved.

[3] For more evidences about the characteristics of teaching literature in Taiwan, see, for example, Liao (2004) and Lin (2005).

8.6. English literature, English language and Taiwanese society

The notion of a "standard English" is often questioned (cf. Hayhoe and Parker 1994). Consequently, Taiwanese students who major in English should have the confidence to do the same when considering their interpretations of English literature. While "command of a language", according to Sinclair, is "the ability of mature, educated native speakers to exercise full control over their environment by means of their language behaviour" (1982: 10), in the context of Taiwanese society, students should learn how to acquire their own command of English. In this sense, literary texts provide a special environment for students to achieve their language capability.[4] As Yang states:

> The responsibility of the teachers of English literature in Taiwan will be to awaken students' language awareness and show students some paths to further understanding of literature. Students should be reassured that they are not learning completely new and difficult knowledge, but some skills that they can cultivate from studying the texts. This learning experience will give them intimate feeling, instead of some remote ideas imposed on their understanding. Moreover, without the burden of background knowledge, the so-called "canons" can be discharged, ... and they will bypass the anxiety of the "influence" created by the English writers. ... (2005a: 39)

Taiwanese students should be able to express critical opinions without following their teachers' or simply paraphrasing documented readings. While Hyland urges university English teachers to question "the canon"

[4] For further investigation about literature, language and human mind, see Turner 1991.

(1986: 9),[5] and Bloom asks for "revisionism" from "misreading" (2003: 3-4), Taiwanese students need to challenge existing readings in order to construct their own potential readings.[6] The notion of "the canons" (see Hyland 1986) or "strong poets" (see Bloom 2003) never fail to influence the teacher's choice of texts, but as Matterson and Jones point out, this reliance on canonical works can be reconsidered:

> For readers of poetry, ideas of a canon impinge most closely now on the contents of anthologies. ... [I]t is a mistake to think of anthologies as ideologically neutral: the criteria for inclusion often merit close scrutiny. (2000: 62)

In order to dispose the myth of definitive "important" texts, it is very helpful to emphasise language within literature. What English as language provides for the studying of literature actually opens up multiple possibilities for reading. This process of reading will not only benefit the students' interpretations of literary works, but will also encourage students to re-access the English language itself. As McCarthy and Carter point out: "Knowing a language involves appreciating how and why its rules can be broken or creatively manipulated" (1994: 165). With this language awareness, English can gain greater relevance within present Taiwanese society. Hence, English that is learned becomes more dynamic, transforming the reader from "subject of the enounced" to "subject of enunciation" (Easthope 1983:

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[5] Cf. also Green and LeBihan's "challenging the canon" (1996: 272-76), Kachru's "de-mythologising the English canon" (1987: 245-56) and Pope's "de-centring and re-centring a literary classic" (1995: 14-30). For further discussion of the formation of the literary canon, cf. Carter and McRae 1996: xxv-xxvi; Cook 1996: 151-65; Guillory 1993; Sihui 1996: 166-84; Smithson and Ruff 1994; Traugott and Pratt 1980: 358-97; Waller 1993: 262-71.

[6] In Brumfit and Carter's words, this is to acquire and develop "literary competence" (1986: 15-20).

162).

If taught in this spirit of constantly evolving, English can play a significant role in the daily lives of Taiwanese students. While T. S. Eliot laments the barrier between the input and the output of human mind in the modern age, my approach is to break through it:

Between the conception
And the creation
Between the emotion
And the response
Falls the shadow
(78-82)

An appropriate teaching method will give the light to dispel this shadow.

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Appendix

This appendix contains tables of text analysis of the poems discussed in Chapter 5 and Chapter 6. The names of the poets and the poems are listed in the alphabetical order:

1. John Donne, 'Batter my heart, three-personed God; for, you'
2. John Donne, 'The Sun Rising'
3. John Donne, 'A Valediction: Forbidding Mourning'
4. George Herbert, 'Easter Wings'
5. Robert Herrick, 'To the Virgins, To Make Much of Time'
6. Ben Jonson, 'Epigram CI: Inviting a Friend to Supper'
7. Christopher Marlowe, 'The Passionate Shepherd to his Love'
8. Andrew Marvell, 'To His Coy Mistress'
9. Sir Walter Raleigh, 'The Nymph's Reply to the Shepherd'
10. William Shakespeare, 'Farewell, thou art too dear for my possessing'
11. William Shakespeare, 'My mistress' eyes are nothing like the sun'
12. William Shakespeare, 'Shall I compare thee to a summer's day?'
13. Sir Philip Sidney, 'What, have I thus betrayed my liberty?'
14. Sir Philip Sidney, 'Your words, my friend, right healthful caustics, blame'
15. Edmund Spenser, 'One day I wrote her name upon the strand'
16. Edmund Spenser, 'Sweet warrior when shall I have peace with you?'
17. Sir Thomas Wyatt, 'And wilt thou leave me thus?'

Table 1: Text analysis of Donne's 'Batter my heart, three-personed God; for, you'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	I, like an usurped town to another due, / Labour to admit you, but oh, to no end: (5-6) Yet dearly'I love you, ... (9)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	That I may rise, and stand, ... (3) ... for I / ... never shall be free, / Nor ever chaste, ... (12-14)
		The addressee	The object related to the speaker	Except you enthral me, ... (13) ... except you ravish me. (14)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	... for you / As yet but knock, breathe, shine, and seek to mend; (1-2)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	

			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	... o'erthrow me, and bend / Your force, to break, blow, burn, and make me new. (3-4) Reason your viceroy in me, me should defend, (7) Divorce me, ... (11) Take me to you, imprison me, ... (12) Except you enthral me, ... (13) ... except you ravish me. (14)
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	I, like an usurped town to another due, / Labour to admit you, but oh, to no end: (5-6) Yet dearly'I love you, ... (9)
			The subject related to the addressee	Take me to you, imprison me, ... (12)
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	

		The third party	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	
			Before an object	Batter my heart, three-personed God; ... (1)
		The addressee	Before the subject	Reason your viceroy in me, me should defend, (7)
			Before an object	... o'erthrow me, and bend / Your force, to break, blow, burn, and make me new. (3-4) But am betrothed unto your enemy: (10)
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Batter my heart, three-personed God; ... (1) ... o'erthrow me, and bend / Your force, ... (3-4) Reason your viceroy in me, me should defend, (7) But is captived, ... (8) (passive voice) Divorce me, untie, or break that knot again, (11) Take me to you, imprison me, ... (12) Except you enthral me, ... (13) ... except you ravish me. (14)
			Intransitive	... for you / As yet but knock, breathe, shine, and seek... (1-2) That I may rise, and stand, ... (3) I, ... / Labour... but oh, to no end: (5-6) But am betrothed unto your enemy: (10) (passive voice)
		Verbalisation process	Transitive	

			Intransitive	
		Mental process	Transitive	Yet dearly'I love you, ... (9)
			Intransitive	... and proves weak or untrue; (8)
		Relational process	Transitive	
			Intransitive	
	Past tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	... and would be loved fain, (9) (passive voice)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	... for I /... never shall be free, / Nor ever chaste, ... (12-14)
	Infinitive / Participle	Material process	Transitive	... and make me new. (4) ... to admit you, ... (6)
			Intransitive	... to mend; (2) ... to break, blow, burn, ... (4)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	

Speech acts	Statement	Declaration	Categorical	Yet dearly'I love you, ... (9) Except you enthral me, ... (13) ... except you ravish me. (14)
			Modalised	That I may rise, and stand, ... (3) Reason your viceroy in me, me should defend, (7)
		Negation	With negative word	I, like an usurped town to another due, / Labour to admit you, but ... to no end: (5-6) ... for I / ... never shall be free, / Nor ever chaste, ... (12-14)
			With negative meaning	... for you / As yet but knock, breathe, shine, and seek to mend; (1-2) But is captived, and proves weak or untrue; (8) But am betrothed unto your enemy: (10)
		Conditional	Real	
			Hypothetical	... and would be loved fain, (9)
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		Batter my heart, ... (1) ... o'erthrow me, and bend / Your force, to break, blow, burn, and make me new. (3-4) Divorce me, untie, or break that knot again, (11) Take me to you, imprison me, ... (12)
		Invitation		
		Request		
	Exclamation			three-personed God (1) oh (6)
Other lexicon pertaining to the speaker's attitude	Nouns			Batter my heart, three-personed God; ... (1) ... o'erthrow me, and bend / Your force, to break, blow, burn, and make me new. (3-4) I, like an usurped town to another due, / Labour to admit you, but oh, to no end: (5-6) Reason your viceroy in me, me should defend, (7) But am betrothed unto your enemy: (10) Divorce me, untie, or break that knot again, (11)

	Adjectives	Batter my heart, three-personed God; ... (1) ... o'erthrow me, and bend / Your force, to break, blow, burn, and make me new. (3-4) I, like an usurped town to another due, / Labour to admit you, but oh, to no end: (5-6) But is captived, and proves weak or untrue; (8) ... for I / Except you enthral me, never shall be free, / Nor ever chaste, ... (12-14)
	Adverbs	... for you / As yet but knock, breathe, shine, and seek to mend; (1-2) Yet dearly'I love you, and would be loved fain, (9) Divorce me, untie, or break that knot again, (11) ... for I / Except you enthral me, never shall be free, / Nor ever chaste, ... (12-14)
	Demonstratives	Divorce me, untie, or break that knot again, (11)
	Conjunctions	I, like an usurped town to another due, / Labour to admit you, but oh, to no end: (5-6) But is captived, and proves weak or untrue; (8) Yet dearly'I love you, ... (9) But am betrothed unto your enemy: (10) Except you enthral me ... (13) ... except you ravish me. (14)
Beginning and closure	Beginning	An imperative addressed to God, followed by the reason to order God.
	Closure	Imperatives and conditional clauses for the reasons.
	From beginning to closure	More and stronger order from the speaker to the addressee, God.

Table 2: Text analysis of Donne's 'The Sun Rising'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	I could eclipse and cloud them with a wink, (13)
			The object related to both the speaker and the addressee	
			Other object	But that I would not lose her sight so long: (14)
			Intransitive	She'is all states, and all princes, I, (21) Thou sun art half as happy as we, (25)[1]
		The addressee	The object related to the speaker	Busy old fool, unruly sun, / Why dost thou thus, / Through windows, and through curtains call on us? (1-3)
			The object related to both the speaker and the addressee	
			Other object	Thy beams, so reverend, and strong / Why shouldst thou think? (11-12) Whether both th'Indias of spice and mine / Be where thou left'st them, or lie here with me. (17-18) Ask for those kings whom thou saw'st yesterday, (19) And thou shalt hear, All here in one bed lay. (20)
			Intransitive	Thou sun art half as happy as we, (25) Shine here to us, and thou art everywhere; (29)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	

[1] In this poem, "we" refers to the speaker and the third party "she".

		The third party	The object related to the speaker	
			The object related to the addressee	Thou sun art half as happy as we, (25)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	She'is all states, and all princes, I, (21)
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	Busy old fool, unruly sun, / Why dost thou thus, / Through windows, and through curtains call on us? (1-3) Look, and tomorrow late, tell me, (16) ... that's done in warming us. (28)
			The subject related to both the speaker and the addressee	
			Other subject	Whether both th'Indias of spice and mine / Be where thou left'st them, or lie here with me. (17-18) Princes do but play us; ... (23) Shine here to us, and thou art everywhere; (29)
		The addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	

			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	Busy old fool, unruly sun, / Why dost thou thus, / Through windows, and through curtains call on us? (1-3) ... that's done in warming us. (28)
			The subject related to both the speaker and the addressee	
			Other subject	Princes do but play us; ... (23) Shine here to us, and thou art everywhere; (29)
	Possessive	The speaker	Before the subject	
			Before an object	
		The addressee	Before the subject	Thine age asks ease, ... (27) ... and since thy duties be / To warm the world, ... (27-28) This bed thy centre is, these walls, thy sphere. (30) (subject complement)
			Before an object	Must to thy motions lovers' seasons run? (4) Thy beams, so reverend, and strong / Why shouldst thou think? (11-12) If her eyes have not blinded thine, (15)
		Both the speaker and the addressee	Before the subject	If her eyes have not blinded thine, (15)
			Before an object	But that I would not lose her sight so long: (14)
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Busy old fool, unruly sun, / Why dost thou thus, / Through windows, and through curtains call on us? (1-3) Princes do but play us; ... (23)

			Intransitive	Must to thy motions lovers' seasons run? (4) Saucy pedantic wretch, go ... (5) Go ... (7) ... or lie here with me. (18) Shine here to us, ... (29)
		Verbalisation process	Transitive	... chide / Late schoolboys, and sour prentices, (5-6) ... tell court-huntsmen, ... (7) Call country ants to harvest offices; (8) ... and tomorrow late, tell me, (16) Thine age asks ease, ... (27)
			Intransitive	Ask for those kings ... (19)
		Mental process	Transitive	Love, all alike, no season knows, nor clime, / Nor hours, days, months, ... (9-10) Thy beams, so reverend, and strong / Why shouldst thou think? (11-12) If her eyes have not blinded thine, (15) ... that's done ... (28) (passive voice)
			Intransitive	Look, ... (16)
		Relational process	Transitive	In that the world's contracted thus; (26)
			Intransitive	... which are the rags of time. (10) Whether both th'Indias of spice and mine / Be where ... (17-18) She'is all states, and all princes, I, (21) Nothing else is. (22) All honour's mimic; all wealth alchemy. (24) Thou sun art half as happy as we, (25) ... and since thy duties be (27) ... and thou art everywhere; (29) This bed thy centre is, these walls, thy sphere. (30)
	Past tense	Material process	Transitive	... where thou left'st them, ... (18)
			Intransitive	... All here in one bed lay. (20)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	I could eclipse and cloud them with a wink, (13) But that I would not lose her sight so long: (14) ... whom thou saw'st yesterday, (19)

			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	
			Intransitive	... that the King will ride, (7)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	And thou shalt hear, ... (20)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	... compared to this, (23) To warm the world, ... (28) ... in warming us. (28)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	... which are the rags of time. (10) ... where thou left'st them, ... (18) ... whom thou saw'st yesterday, (19) ... All here in one bed lay. (20) She'is all states, and all princes, I, (21) ... compared to this, / All honour's mimic; all wealth alchemy. (23-24) ... and thou art everywhere; (29) This bed thy centre is, these walls, thy sphere. (30)
			Modalised	I could eclipse and cloud them with a wink, (13) And thou shalt hear, ... (20) Princes do but play us; ... (23) ... that's done in warming us. (28)

		Negation	With negative word	Love, all alike, no season knows, nor clime, / Nor hours, days, months, ... (9-10) But that I would not lose her sight so long: (14) If her eyes have not blinded thine, (15) Nothing else is. (22)
			With negative meaning	Thou sun art half as happy as we, / In that the world's contracted thus; (25-26) Thine age asks ease, ... (27)
		Conditional	Real	
			Hypothetical	Whether both th'Indias of spice and mine / Be where ...or lie here with me. (17-18) ... and since thy duties be / To warm the world, ... (27-28)
	Question	Expecting an answer		Why dost thou thus, / Through windows, and through curtains call on us? (2-3) Must to thy motions lovers' seasons run? (4) Thy beams, so reverend, and strong / Why shouldst thou think? (11-12)
		Self-meditation		
		Rhetorical question		
	Directive	Order		... go chide / Late schoolboys, and sour prentices, (5-6) Go tell court-huntsmen, that the King will ride, (7) Call country ants to harvest offices; (8) Look, and tomorrow late, tell me, (16) Ask for those kings... (19) Shine here to us, ... (29)
		Invitation		
		Request		
	Exclamation			Busy old fool, unruly sun, (1) Saucy pedantic wretch, ... (5)

Other lexicon pertaining to the speaker's attitude	Nouns	Busy old fool, unruly sun, (1) Must to thy motions lovers' seasons run? (4) Saucy pedantic wretch, go chide / Late schoolboys, and sour prentices, (5-6) Go tell court-huntsmen, that the King will ride, (7) Call country ants to harvest offices; (8) Love, all alike, no season knows, nor clime, / Nor hours, days, months, which are the rags of time. (9-10) Thy beams, so reverend, and strong / Why shouldst thou think? (11-12) I could eclipse and cloud them with a wink, (13) But that I would not lose her sight so long: (14) If her eyes have not blinded thine, (15) Whether both th'Indias of spice and mine / Be where thou left'st them, or lie here with me. (17-18) Ask for those kings whom thou saw'st yesterday, (19) She'is all states, and all princes, I, (21) Nothing else is. (22) Princes do but play us; ... (23) All honour's mimic; all wealth alchemy. (23-24) Thine age asks ease, ... (27) In that the world's contracted thus; (26) ... and since thy duties be / To warm the world, ... (27-28) This bed thy centre is, these walls, thy sphere. (30)
	Adjectives	Busy old fool, unruly sun, (1) Saucy pedantic wretch, go chide / Late schoolboys, and sour prentices, (5-6) Thy beams, so reverend, and strong / Why shouldst thou think? (11-12) But that I would not lose her sight so long: (14) And thou shalt hear, All here in one bed lay. (20) She'is all states, and all princes, I, (21) Nothing else is. (22) All honour's mimic; all wealth alchemy. (23-24) Thou sun art half as happy as we, (25) In that the world's contracted thus; (26)

	Adverbs	Look, and tomorrow late, tell me, (16) Ask for those kings whom thou saw'st yesterday, (19) And thou shalt hear, All here in one bed lay. (20) Shine here to us, ... (29) ... and thou art everywhere; (29)
	Demonstratives	But that I would not lose her sight so long: (14) Ask for those kings whom thou saw'st yesterday, (19) ... compared to this, / All honour's mimic; all wealth alchemy. (23-24) In that the world's contracted thus; (26) ... that's done in warming us. (28) This bed thy centre is, these walls, thy sphere. (30)
	Conjunctions	
Beginning and closure	Beginning	A derogatory remark of the addressee, the sun, followed by a question to the addressee
	Closure	A re-definition of the addressee's duties and the addressee's situation
	From beginning to closure	A change of the sun's relationship with the speaker and the beloved

Table 3: Text analysis of Donne's 'A Valediction: Forbidding Mourning'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	Though I must go, ... (22) ... where I begun. (36)
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	Such wilt thou be to me ... (33)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	But we ... / ... / Care less, eyes, lips, and hands ... (17-20)
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	

			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	*Such wilt thou be to me* ... (33) Thy firmness makes my circle just, / And makes me end, where I begun. (35-36)
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	So let us melt, and make no noise, (5)
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	

			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	
			Before an object	Thy firmness makes my circle just, (35)
		The addressee	Before the subject	Thy soul the fixed foot, makes no show / To move, but doth, if th'other do. (27-28) Thy firmness makes my circle just, / And makes me end, where I begun. (35-36)
			Before an object	
		Both the speaker and the addressee	Before the subject	Our two souls therefore, ... / ... endure not yet / A breach, but an expansion, (21-23) That ourselves know not what it is, (18)
			Before an object	'Twere profanation of our joys (7) To tell the laity our love (8)
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	... and make no noise, / No tear-floods, nor sigh-tempests move (5-6) Moving of th' earth brings harms and fears, (9) ... because it doth remove / Those things... (15-16) Our two souls therefore, / ... endure not yet / A breach, but an expansion, (22-23) Thy soul the fixed foot, makes no show / ... but doth, if th'other do. (27-28) Thy firmness makes my circle just, / And makes me end, ... (33-36)
			Intransitive	As virtuous men pass mildly away, (1) The breath goes now, ... (4) So let us melt, ... (5) Though I must go, ... (22) And though it in the centre sit, / Yet when the other far doth roam, / It leans, ... / And grows erect, as that comes home. (29-32) ... who must / Like th' other foot obliquely run; (33-34)

		Verbalisation process	Transitive	And whisper to their souls, ... (2) Whilst some of their sad friends do say, (3) ... and some say, no: (4)
			Intransitive	
		Mental process	Transitive	Men reckon ... (10) Dull sublunary lovers' love / ... cannot admit / Absence, ... (13-15) That ourselves know not ... (18) But we ... / ... / Care less, eyes, lips, and hands ... (17-20)
			Intransitive	... and hearkens after it, (31)
		Relational process	Transitive	
			Intransitive	But trepidation of the spheres, / Though greater far, is innocent. (11-12) (Whose soul is sense) ... (14) ...what it is, (18) ...which are one, (21) If they be two, they are two so / As stiff twin compasses are two, (25-26)
	Past tense	Material process	Transitive	what it did ... (10) which elemented it (16)
			Intransitive	where I begun (36)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	... and meant, (10)
			Intransitive	
		Relational process	Transitive	
			Intransitive	'Twere profanation of our joys (7)
	Future tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	Such wilt thou be to me ... (33)
	Infinitive / Participle	Material process	Transitive	Like gold to airy thinness beat. (24)

			Intransitive	... to go, (2) To move, ... (28)
		Verbalisation process	Transitive	To tell the laity our love. (8)
			Intransitive	
		Mental process	Transitive	... so much refined, (17) Inter-assured of the mind, (19) ... to miss. (20)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	As virtuous men pass mildly away, / And whisper to their souls, to go, (1-2) Moving of th' earth brings harms and fears, / Men reckon what it did and meant, / But trepidation of the spheres, / Though greater far, is innocent. (9-12) ... which elemented it. (16) But we by a love, so much refined, / ... / Inter-assured of the mind, (17-19) ... which are one, (21) Like gold to airy thinness beat. (24) ...they are two so / As stiff twin compasses are two, (25-26) ... but doth ... (28) It leans, and hearkens after it, / And grows erect, as that comes home. (31-32) Thy firmness makes my circle just, / And makes me end, where I begun. (35-36)
			Modalised	Whilst some of their sad friends do say, (3) ... because it doth remove / Those things ... (15-16) Though I must go, ... (22) Yet when the other far doth roam, (30) Such wilt thou be to me, who must / Like th' other foot obliquely run; (33-34)
		Negation	With negative word	The breath goes now, and some say, no: (4) Dull sublunary lovers' love / ... cannot admit / Absence, ... (13-15) That ourselves know not what it is, (18) Care less, eyes, lips, and hands to miss. (20) Our two souls therefore, ... / ... endure not yet / A breach, but an expansion, (21-23) Thy soul the fixed foot, makes no show / To move, ... (27-28)
			With negative meaning	(Whose soul is sense) ... (14)

		Conditional	Real	
			Hypothetical	'Twere profanation of our joys / To tell the laity our love (7-8) If they be two (25) if th'other do (28) And though it in the centre sit (29)
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		So let us melt, and make no noise, / No tear-floods, nor sigh-tempests move (5-6)
		Request		
	Exclamation			
Other lexicon pertaining to the speaker's attitude	Nouns			And whisper to their souls, to go (2) So let us melt, and make no noise (5) No tear-floods, nor sigh-tempests move (6) 'Twere profanation of our joys (7) To tell the laity our love (8) Moving of th' earth brings harms and fears (9) But trepidation of the spheres (11) Dull sublunary lovers' love (13) (Whose soul is sense) cannot admit (14) Absence, because it doth remove (15) But we by a love, so much refined, (17) Inter-assuréd of the mind (19) Care less, eyes, lips, and hands to miss (20) Our two souls therefore, which are one (21) A breach, but an expansion (23) Like gold to airy thinness beat (24) As stiff twin compasses are two, (26) Thy soul the fixed foot, makes no show (27) And though it in the centre sit (29) And grows erect, as that comes home (32) Thy firmness makes my circle just (35)

	Adjectives	As virtuous men pass mildly away (1) While some of their sad friends do say (3) Though greater far, is innocent (12) Dull sublunary lovers' love (13) But we by a love, so much refined, (17) Inter-assuréd of the mind (19) Our two souls therefore, which are one (21) Like gold to airy thinness beat (21) If they be two, they are two so (25) As stiff twin compasses are two, (26) Thy soul the fixed foot, makes no show (27) And grows erect, as that comes home (32) Thy firmness makes my circle just (35)
	Adverbs	As virtuous men pass mildly away (1) The breath goes now (4) Like th' other foot obliquely run (34)
	Demonstratives	... because it doth remove / Those things which elemented it. (15-16) It leans, and hearkens after it, / And grows erect, as that comes home. (31-32) Such wilt thou be to me (33)
	Conjunctions	As virtuous men pass mildly away (1) Moving of th' earth brings harms and fears, / Men reckon what it did and meant, / But trepidation of the spheres, / Though greater far, is innocent. (9-12) But we by a love, so much refined, / That ourselves know not what it is, / Inter-assuréd of the mind, / Care less, eyes, lips, and hands to miss. (17-20) Our two souls therefore, which are one, / Though I must go, endure not yet / A breach, but an expansion, / Like gold to airy thinness beat. (21-24) If they be two, they are two so / As stiff twin compasses are two, (25-26) Thy soul the fixed foot, makes no show / To move, but doth, if th'other do. (27-28) And grows erect, as that comes home. (32)
Beginning and closure	Beginning	A comparison of their love to death
	Closure	The speaker's request for the addressee's firmness and promise to return
	From beginning to closure	From death as departure to returning as living

Table 4: Text analysis of Herbert's 'Easter Wings'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	For, if I imp my wing on thine, (19)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	That I became / Most thin. (14-15)
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	And still with sicknesses and shame / Thou didst so punish sin (12-13)
			Intransitive	
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	

			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	With thee / O let me rise / As larks, harmoniously, (6-8) With thee / Let me combine / And feel this day thy victory: (16-18)
			The subject related to both the speaker and the addressee	
			Other subject	Then shall the fall further the flight in me. (10) Affliction shall advance the flight in me. (20)
		The addressee	The subject related to the speaker	With thee / O let me rise / As larks, harmoniously, (6-8) With thee / Let me combine / And feel this day thy victory: (16-18)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	

			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	My tender age in sorrow did begin: (11)
			Before an object	For, if I imp my wing on thine, (19)
		The addressee	Before the subject	
			Before an object	And sing this day thy victories: (9) With thee / Let me combine / And feel this day thy victory: (16-18) For, if I imp my wing on thine, (19)
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	For, if I imp my wing on thine, (19)
			Intransitive	With thee / O let me rise / As larks, harmoniously, (6-8) With thee / Let me combine (16-17)
		Verbalisation process	Transitive	And sing this day thy victories: (9)
			Intransitive	
		Mental process	Transitive	And feel this day thy victory: (18)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Past tense	Material process	Transitive	Lord, who createdst man in wealth and store, (1) Though foolishly he lost the same, (2) And still with sicknesses and shame / Thou didst so punish sin (12-13)
			Intransitive	My tender age in sorrow did begin: (11)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	

			Intransitive	
		Relational process	Transitive	
			Intransitive	Till he became / Most poor: (4-5) That I became / Most thin. (14-15)
	Future tense	Material process	Transitive	Then shall the fall further the flight in me. (10) Affliction shall advance the flight in me. (20)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	
			Intransitive	Decaying more and more, (3)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	... who createdst man in wealth and store, (1)
			Modalised	Then shall the fall further the flight in me. (10) Affliction shall advance the flight in me. (20)
		Negation	With negative word	
			With negative meaning	Though foolishly he lost the same, / Decaying more and more, / Till he became / Most poor: (2-5) My tender age in sorrow did begin: (11) And still with sicknesses and shame / Thou didst so punish sin / That I became / Most thin. (12-15)
		Conditional	Real	For, if I imp my wing on thine, (19)
			Hypothetical	
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		

	Directive	Order	
		Invitation	
		Request	With thee / ... let me rise / As larks, harmoniously, / And sing this day thy victories: (6-9) With thee / Let me combine / And feel this day thy victory: (16-18)
	Exclamation		Lord (1) O (7)
Other lexicon pertaining to the speaker's attitude	Nouns		Lord, who createdst man in wealth and store, (1) With thee / O let me rise / As larks, harmoniously, (6-8) And sing this day thy victories: (9) Then shall the fall further the flight in me. (10) My tender age in sorrow did begin: (11) And still with sicknesses and shame / Thou didst so punish sin (12-13) With thee / Let me combine / And feel this day thy victory: (16-18) For, if I imp my wing on thine, (19) Affliction shall advance the flight in me. (20)
	Adjectives		Though foolishly he lost the same, / Decaying more and more, (2-3) Till he became / Most poor: (4-5) My tender age in sorrow did begin: (11) That I became / Most thin. (14-15)
	Adverbs		Though foolishly he lost the same, / Decaying more and more, (2-3) With thee / O let me rise / As larks, harmoniously, (6-8) And still with sicknesses and shame / Thou didst so punish sin (12-13)
	Demonstratives		And sing this day thy victories: (9) And feel this day thy victory: (16-18)
	Conjunctions		For, if I imp my wing on thine, / Affliction shall advance the flight in me. (19-20)
Beginning and closure	Beginning		A vocative to God,[1] followed by the description of what God and man did before.
	Closure		The future of the speaker.
	From beginning to closure		1. From the past to the future. 2. From "Lord" to "me." 3. From creation to re-creation.

[1] "Lord" (1) can also be considered as the subject of a sentence without the main verb. In this sense, the first stanza may imply that the action of God was not the main cause of man's fall.

Table 5: Text analysis of Herrick's 'To the Virgins, To Make Much of Time'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	Gather ye rosebuds while ye may, (1)
			Intransitive	And while ye may, go marry; (14) You may for ever tarry. (16)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	

			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	

	Possessive	The speaker	Before the subject	
			Before an object	
		The addressee	Before the subject	
			Before an object	Then be not coy, but use <u>your</u> time, (13) For having lost but once <u>your</u> prime, (15)
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Gather ye rosebuds while ye may, (1) ... the worse, and worst / Times, still succeed the former. (11-12) ... but use your time, (13)
			Intransitive	And this same flower that smiles today, (3) And while ye may, go marry; (14) You may for ever tarry. (16)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	Old Time is still a flying; (2)[1] The glorious lamp of heaven, the sun, / The higher he's a getting; (5-6)[2] And nearer he's to setting. (8)[3] That age is best which is the first, (9) When youth and blood are warmer; (10) Then be not coy, ... (13)
	Past tense	Material process	Transitive	

[1] Here "a flying" acts as a noun phrase.
[2] Here "a getting" acts as a noun phrase.
[3] Here "setting" acts as a noun.

			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	The sooner will his race be run, (7) (passive voice)
			Intransitive	Tomorrow will be dying. (4) (progressive)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	But being spent, ... (11) For having lost but once your prime, (15)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	And this same flower that smiles today, (3) The glorious lamp of heaven, the sun, / The higher he's a getting; (5-6) That age is best which is the first, (9) When youth and blood are warmer; (10)
			Modalised	... while ye may, (1) The sooner will his race be run, (7) And while ye may, ... (14)
		Negation	With negative word	

			With negative meaning	Old Time is still a flying; (2) Tomorrow will be dying. (4) And nearer he's to setting. (8) For having lost but once your prime, / You may for ever tarry. (15-16) But being spent, the worse, and worst / Times, still succeed the former. (11-12)
		Conditional	Real	
			Hypothetical	
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		Gather ye rosebuds... (1) Then be not coy, but use your time, (13) ... go marry; (14)
		Invitation		
		Request		
	Exclamation			
Other lexicon pertaining to the speaker's attitude	Nouns			Gather ye rosebuds while ye may, (1) Old Time is still a flying; (2) And this same flower that smiles today, (3) The glorious lamp of heaven, the sun, (5) The higher he's a getting (6) The sooner will his race be run, (7) And nearer he's to setting. (8) That age is best which is the first, (9) When youth and blood are warmer; (10) But being spent, the worse, and worst / Times, still succeed the former. (11-12) Then be not coy, but use your time, (13) For having lost but once your prime, (15)

	Adjectives	Old Time is still a flying; (2) And this same flower that smiles today, (3) Tomorrow will be dying. (4) The glorious lamp of heaven, the sun, (5) That age is best which is the first, (9) When youth and blood are warmer; (10) But being spent, the worse, and worst / Times, still succeed the former. (11-12) Then be not coy, but use your time, (13)
	Adverbs	Old Time is still a flying; (2) And this same flower that smiles today, (3) Tomorrow will be dying. (4) But being spent, the worse, and worst / Times, still succeed the former. (11-12) For having lost but once your prime, (15) You may for ever tarry. (16)
	Demonstratives	And this same flower that smiles today, (3) That age is best which is the first, (9)
	Conjunctions	But being spent, the worse, and worst / Times, still succeed the former. (11-12) Then be not coy, but use your time, (13) For having lost but once your prime, (15)
Beginning and closure	Beginning	An imperative to ask the addressees to seize the day.
	Closure	A warning to the addressees for not seizing the day.
	From beginning to closure	From the advice to the cause of the advice and the outcome of the failure of following the advice.

Table 6: Text analysis of Jonson's 'Epigram CI: Inviting a Friend to Supper'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	Tonight, grave sir, both my poor house and I / Do equally desire your company: (1-2) I'll tell you of more, ... (17)
			The object related to both the speaker and the addressee	
			Other object	Not that we think us worthy such a guest, (3)*[1] If we can get her, full of eggs, ... (12)* ... yet there are clerks, / The sky not falling, think we may have larks. (15-16)*
			Intransitive	... and lie, ... (17) ... and godwit, if we can; / Knat, rail and ruff, too. ... (19-20)* And I'll profess no verses to repeat; (24) To this, if aught appear which I not know of, (25) Tobacco, nectar, or the Thespian spring / Are all but Luther's beer to this I sing. (33-34)
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	Yet shall you have, to rectify your palate, / An olive, capers, ... (9-10)
			Intransitive	I'll tell you of more, and lie, so you will come: (17)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	Of which we'll speak our minds, amidst our meat; (23)

[1] * The pronoun "we" refers to the speaker and "the house". Cf. the use of "we" as the speaker and the addressee.

			Other object	And we will have no Poley or Parrot by; (36) ... or affright / The liberty that we'll enjoy tonight. (41-42)
			Intransitive	Of this we will sup free, but moderately; (35) But at our parting we will be as when / We innocently met. ... (38-39)
		The third party	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	Not that we think us worthy such a guest, (3)* But that which most doth take my Muse and me (28)
		The addressee	The subject related to the speaker	I'll tell you of more, and lie, so you will come: (17)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	

			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	... Howsoe'er, my man / Shall read a piece of Virgil, Tacitus, / Livy, or of some better book to us, (20-22) ... No simple word / That shall be uttered at our mirthful board / Shall make us sad next morning, ... (39-41)
		The third party	The subject related to the speaker	... with a short-legged hen, / If we can get her, full of eggs, ... (11-12)*
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	Tonight, grave sir, both my poor house and I / Do equally desire your company: (1-2) ... Howsoe'er, my man / Shall read a piece of Virgil, Tacitus, / Livy, or of some better book to us, (20-22) That will the pastry, not my paper, show of. (26) ... but shall be mine; (30)
			Before an object	But that your worth will dignify our feast / With those that come; ... (4-5)* ... to these, a cony / Is not to be despaired of, for our money; (13-14)* But that which most doth take my Muse and me (28)
		The addressee	Before the subject	But that your worth will dignify our feast / With those that come; ... (4-5)
			Before an object	Tonight, grave sir, both my poor house and I / Do equally desire your company: (1-2) Yet shall you have, to rectify your palate, (9)
		Both the speaker and the addressee	Before the subject	Nor shall our cups make any guilty men, (37)
			Before an object	Of which we'll speak our minds, amidst our meat; (23) But at our parting we will be ... (38) ... No simple word / That shall be uttered at our mirthful board (39-40)
		The third party	Before the subject	Of which had Horace or Anacreon tasted, / Their lives, as do their lines, till now had lasted. (31-32)

			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	... with a short-legged hen, / If we can get her, full of eggs, and then / Lemons, and wine for sauce; ... (11-13) But that which most doth take my Muse and me (28) ... as do their lines, ... (32)
			Intransitive	To this, if aught appear ... (25)
		Verbalisation process	Transitive	
			Intransitive	... to this I sing. (33-34)
		Mental process	Transitive	Tonight, grave sir, both my poor house and I / Do equally desire your company: (1-2) Not that we think us worthy such a guest, (3) ... whose grace may make that seem / Something, ... (5-6) ... think ... (16)
			Intransitive	... which I not know of, (25)
		Relational process	Transitive	... we may have larks. (16)
			Intransitive	It is the fair acceptance ... (7) ... to these, a cony / Is not ... (13-14) And though fowl now be scarce, yet there are clerks, (15) Of partridge, pheasant, woodcock, of which some / May yet be there; and godwit, if we can; / Knat, rail and ruff, too. ... (18-20) Is a pure cup of rich Canary wine, (29) Which is the Mermaid's now, ... (30) Tobacco, nectar, or the Thespian spring / Are all but Luther's beer ... (33-34)
	Past tense	Material process	Transitive	
			Intransitive	... as when / We innocently met. ... (38-39) Of which had Horace or Anacreon tasted, (31) Their lives, ... till now had lasted. (32)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	... which else could hope for no esteem. (6)

		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	Yet shall you have, ... / An olive, capers, or some better salad (10)
			Intransitive	... so you will come: (17) That will the pastry, not my paper, show of. (26) Of this we will sup free, but moderately; (35)
		Verbalisation process	Transitive	I'll tell you of more, ... (17) ... Howsoe'er, my man / Shall read a piece of Virgil, Tacitus, / Livy, or of some better book to us, (20-22) Of which we'll speak our minds, amidst our meat; (23) ... No simple word / That shall be uttered at our mirthful board (39-40) (passive voice)
			Intransitive	... and lie, ... (17) And I'll profess... (24)
		Mental process	Transitive	But that your worth will dignify our feast / With those that come; ... (4-5) Nor shall our cups make any guilty men, (37) ... No simple word / ... / Shall make us sad next morning, or affright / The liberty that we'll enjoy tonight. (39-42)
			Intransitive	
		Relational process	Transitive	And we will have no Poley or Parrot by; (36)
			Intransitive	Digestive cheese and fruit there sure will be; (27) ... but shall be mine; (30) But at our parting we will be ... (38)
	Infinitive / Participle	Material process	Transitive	Ushering the mutton; ... (11)
			Intransitive	The sky not falling, ... (15)
		Verbalisation process	Transitive	... no verses to repeat; (24)
			Intransitive	
		Mental process	Transitive	... to rectify your palate, (9)
			Intransitive	... to be despaired of, for our money; (13-14)
		Relational process	Transitive	
			Intransitive	

Speech acts	Statement	Declaration	Categorical	It is the fair acceptance ... creates / The entertainment perfect, ... (7-8) ... yet there are clerks, (15) Is a pure cup of rich Canary wine, / Which is the Mermaid's now, ... (29-30) ... as do their lines, ... (32) Tobacco, nectar, or the Thespian spring / Are all but Luther's beer to this I sing. (33-34) ... as when / We innocently met. ... (38-39)
			Modalised	Tonight, ... both my poor house and I / Do equally desire your company: (1-2) But that your worth will dignify our feast / With those that come; ... (4-5) ... whose grace may make that seem / Something, ... (5-6) Yet shall you have, to rectify your palate, / An olive, capers, or some better salad / Ushering the mutton; with a short-legged hen, / ... full of eggs, and then / Lemons, and wine for sauce; ... (9-13) ... think we may have larks. (16) I'll tell you of more, and lie, so you will come: / Of partridge, pheasant, woodcock, of which some / May yet be there; / Knat, rail and ruff, too. ... (17-20) ... Howsoe'er, my man / Shall read a piece of Virgil, Tacitus, / Livy, or of some better book to us, / Of which we'll speak our minds, amidst our meat; (20-23) And I'll profess no verses to repeat; (24) That will the pastry, ... show of. (26) Digestive cheese and fruit there sure will be; (27) But that which most doth take my Muse and me (28) ... but shall be mine; (30) Of which had Horace or Anacreon tasted, (31) Their lives, ... till now had lasted. (32) Of this we will sup free, but moderately; (35)

		Negation	With negative word	Not that we think us worthy such a guest, (3) ... which else could hope for no esteem. (6) ... not the cates. (8) ... to these, a cony / Is not to be despaired of, for our money; (13-14) The sky not falling, ... (16) ... which I not know of, (25) ... not my paper, ... (26) And we will have no Poley or Parrot by; (36) Nor shall our cups make any guilty men, (37) But at our parting we will be ... (38) ... No simple word / That shall be uttered at our mirthful board (39-40)
			With negative meaning	
		Conditional	Real	... If we can get her, ... (12) ... and ... if we can; (19)
			Hypothetical	And though fowl now be scarce, ... (15) To this, if aught appear ... (25)
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		
		Request		
	Exclamation			grave sir (1) sir (7) godwit (19)
Other lexicon pertaining to the speaker's attitude	Nouns			But that your worth will dignify our feast / With those that come; ... (4-5) ... whose grace may make that seem / Something, ... (5-6) ... which else could hope for no esteem. (6) It is the fair acceptance, sir, creates / The entertainment perfect, not the cates. (7-8) ... yet there are clerks, / The sky not falling, think we may have larks. (15-16) ... or affright / The liberty that we'll enjoy tonight. (41-42)

	Adjectives	Tonight, grave sir, both my poor house and I / Do equally desire your company: (1-2) Not that we think us worthy such a guest, (3) It is the fair acceptance, sir, creates / The entertainment perfect, not the cates. (7-8) Yet shall you have, to rectify your palate, / An olive, capers, or some better salad / Ushering the mutton; ... (9-11) And though fowl now be scarce, ... (15) ... Howsoe'er, my man / Shall read a piece of Virgil, Tacitus, / Livy, or of some better book to us, (20-22) Is a pure cup of rich Canary wine, (29) Nor shall our cups make any guilty men, (37) ... No simple word / That shall be uttered at our mirthful board (39-40) Shall make us sad next morning, ... (41)
	Adverbs	Tonight, grave sir, both my poor house and I / Do equally desire your company: (1-2) Yet shall you have, to rectify your palate, / An olive, capers, or some better salad / Ushering the mutton; ... (9-11) And though fowl now be scarce, yet there are clerks, / The sky not falling, think we may have larks. (15-16) ... Howsoe'er, my man / Shall read a piece of Virgil, Tacitus, / Livy, or of some better book to us, / Of which we'll speak our minds, amidst our meat; (20-23) Digestive cheese and fruit there sure will be; (27) Which is the Mermaid's now, ... (30) Of this we will sup free, but moderately; (35) ... as when / We innocently met. ... (38-39)
	Demonstratives	But that your worth will dignify our feast / With those that come; ... (4-5) ... whose grace may make that seem / Something, ... (5-6) ... to these, a cony / Is not to be despaired of, for our money; (13-14) To this, if aught appear which I not know of, (25) Tobacco, nectar, or the Thespian spring / Are all but Luther's beer to this I sing. (33-34) Of this we will sup free, but moderately; (35)

	Conjunctions	But that your worth will dignify our feast / With those that come; ... (4-5) But that which most doth take my Muse and me / Is a pure cup of rich Canary wine, / Which is the Mermaid's now, but shall be mine; (28-30) Tobacco, nectar, or the Thespian spring / Are all but Luther's beer to this I sing. (33-34) Of this we will sup free, but moderately; (35) But at our parting we will be as when / We innocently met. ... (38-39)
Beginning and closure	Beginning	An emphatic clause to invite the addressee, in the present tense, begun with "Tonight".
	Closure	A re-assurance (with negative words) of the safety and the joy of the supper, in the future tense, ended with "tonight."
	From beginning to closure	From the speaker's invitation to the promised mirth and liberty by the negation of negative results.

Table 7: Text analysis of Marlowe's 'The Passionate Shepherd to his Love'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	And I will make thee beds of roses, (9)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	And we will all the pleasures prove, (2) A gown made of the finest wool / Which from our pretty lambs we pull, (13-14)
			Intransitive	And we will sit upon the rocks, / Seeing the shepherds feed their flocks (5-6)
		The third party	The object related to the speaker	
			The object related to the addressee	

			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	Come live with me, and be my love, (1) Come live with me, and be my love. (20) Then live with me, and be my love. (24)
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	And I will make thee beds of roses, (9)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	And if these pleasures may thee move, (19)
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	

			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	Come live with me, and be my love, (1) (subject complement) Come live with me, and be my love. (20) (subject complement) Then live with me, and be my love. (24) (subject complement)
			Before an object	
		The addressee	Before the subject	
			Before an object	The shepherd swains shall dance and sing / For thy delight each May-morning. (21-22) If these delights thy mind may move; (23)
		Both the speaker and the addressee	Before the subject	
			Before an object	A gown made of the finest wool / Which from our pretty lambs we pull, (13-14)
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Which from our pretty lambs we pull (14)
			Intransitive	Come live with me, ... (1) Come live with me, ... (20) Then live with me, ... (24)
		Verbalisation process	Transitive	By shallow rivers, to whose falls / Melodious birds sing madrigals. (7-8)
			Intransitive	
		Mental process	Transitive	That valleys, groves, hills and fields, / Woods, or steepy mountain yields. (3-4) And if these pleasures may thee move, (19) If these delights thy mind may move; (23)
			Intransitive	
		Relational process	Transitive	

			Intransitive	... and be my love, (1) ... and be my love, (20) ... and be my love. (24)
	Past tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	And I will make thee beds of roses, (9)
			Intransitive	And we will sit upon the rocks, (5) The shepherd swains shall dance... (21)
		Verbalisation process	Transitive	
			Intransitive	... and sing / For thy delight each May-morning. (22)
		Mental process	Transitive	
			Intransitive	And we will all the pleasures prove, (2)
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	... feed their flocks (6) Embroidered all with leaves of myrtle. (12) A gown made of the finest wool (13)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	Seeing the shepherds... (6)
			Intransitive	
		Relational process	Transitive	
			Intransitive	

Speech acts	Statement	Declaration	Categorical	That valleys, groves, hills and fields, / Woods, or steepy mountain yields. (3-4) By shallow rivers, to whose falls / Melodious birds sing madrigals. (7-8) A gown made of the finest wool / Which from our pretty lambs we pull, / Fair lined slippers for the cold, / With buckles of the purest gold; (13-16) A belt of straw and ivy-buds, / With coral clasps and amber studs, (17-18)
			Modalised	And we will all the pleasures prove, (2) And we will sit upon the rocks, / Seeing the shepherds feed their flocks (5-6) And I will make thee beds of roses, / And a thousand fragrant posies, / A cap of flowers and a kirtle / Embroidered all with leaves of myrtle. (9-12) The shepherd swains shall dance and sing / For thy delight each May-morning. (21-22)
		Negation	With negative word	
			With negative meaning	
		Conditional	Real	And if these pleasures may thee move, (19) If these delights thy mind may move; (23)
			Hypothetical	
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		Come live with me, and be my love, (1) Come live with me, and be my love. (20) Then live with me, and be my love. (24)
		Request		
	Exclamation			
Other lexicon pertaining to the speaker's attitude	Nouns			And we will all the pleasures prove, (2) Seeing the shepherds feed their flocks (6) Melodious birds sing madrigals. (7-8) And if these pleasures may thee move, (19) The shepherd swains shall dance and sing / For thy delight each May-morning. (21-22) If these delights thy mind may move; (23) If these delights thy mind may move; (23)

	Adjectives	And we will all the pleasures prove, (2) Woods, or steepy mountain yields. (4) By shallow rivers, to whose falls / Melodious birds sing madrigals. (7-8) And a thousand fragrant posies, (10) A gown made of the finest wool / Which from our pretty lambs we pull, (13-14) Fair lined slippers for the cold, / With buckles of the purest gold; (15-16)
	Adverbs	
	Demonstratives	And if these pleasures may thee move, (19) If these delights thy mind may move; (23)
	Conjunctions	And if these pleasures may thee move, (19) If these delights thy mind may move; (23)
Beginning and closure	Beginning	An imperative, followed by a statement in the future tense.
	Closure	An imperative, almost identical with the first line, following a conditional in the present tense.
	From beginning to closure	1. Repetitive imperatives both at the beginning and the end form an order rather than a request. 2. The future is recreated after the addressee follows the order.

Table 8: Text analysis of Marvell's 'To His Coy Mistress'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	... I would / Love you ten years before the Flood: (7-8)
			The object related to both the speaker and the addressee	
			Other object	But at my back I always hear / Time's wingèd chariot hurrying near; (21-22)
			Intransitive	... I by the tide / Of Humber would complain. ... (6-7) Nor would I love at lower rate. (20) But none, I think, do there embrace. (32)
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	Thou by the Indian Ganges' side / Shouldst rubies find: ... (5-6) For, Lady, you deserve this state; (19)
			Intransitive	And you should, if you please, refuse / Till the conversion of the Jews. (9-10)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	Now let us sport us while we may; (37)
			Other object	Had we but world enough, and time, (1) ...and think which way / To walk ... (3-4) Thus, though we cannot make our sun / Stand still, yet we will make him run. (45-46)
			Intransitive	We would sit down, ... (3)
		The third party	The object related to the speaker	

			The object related to the addressee	
			The object related to both the speaker and the addressee	Thus, though we cannot make our sun / Stand still, yet we will make <u>him</u> run. (45-46)
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	... I would / Love <u>you</u> ten years before the Flood: (7-8)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	Now let <u>us</u> sport <u>us</u> while we may; (37) Let <u>us</u> roll all our strength, and all / Our sweetness, up into one ball: (41-42)
			Other subject	And yonder all before <u>us</u> lie / Deserts of vast eternity. (23-24)
		The third party	The subject related to the speaker	

			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	My vegetable love should grow / Vaster than empires, and more slow. (11-12) Nor, in thy marble vault, shall sound / My echoing song: ... (26-27) And into ashes all my lust. (30)
			Before an object	But at my back I always hear / Time's wingèd chariot hurrying near; (21-22)
		The addressee	Before the subject	Thy beauty shall no more be found; (25) And your quaint honour turn to dust; (29) And while thy willing soul transpires / At every pore with instant fires, (35-36)
			Before an object	An hundred years should go to praise / Thine eyes, and on thy forehead gaze. (13-14) And the last age should show your heart: (18) Nor, in thy marble vault, shall sound / My echoing song: ... (26-27) Now, therefore, while the youthful glue / Sits on thy skin like morning dew, (33-34)
		Both the speaker and the addressee	Before the subject	
			Before an object	We would sit down, and think which way / To walk, and pass our long love's day. (3-4) Rather at once our time devour, (39) Let us roll all our strength, and all / Our sweetness, up into one ball: (41-42) And tear our pleasures with rough strife / Thorough the iron grates of life. (43-44) Thus, though we cannot make our sun / Stand still, ... (45-46)
		The third party	Before the subject	
			Before an object	Than languish in his slow-chapped power. (40)
	Vocative	Nominative		
		Accusative		
		Possessive		

Function of verbs	Present tense	Material process	Transitive	For, Lady, you deserve this state; (19) Now let us sport us while we may; (37) And now, like amorous birds of prey, / Rather at once our time devour, (38-39) Let us roll all our strength, and all / Our sweetness, up into one ball: (41-42) And tear our pleasures with rough strife / Thorough the iron grates of life. (43-44) Thus, though we cannot make our sun ... (45)
			Intransitive	And yonder all before us lie / Deserts of vast eternity. (23-24) But none ... do there embrace. (32) Now, therefore, while the youthful glue / Sits on thy skin like morning dew, (33-34) And while thy willing soul transpires / At every pore with instant fires, (35-36) Than languish in his slow-chapped power. (40) Stand still, ... (46)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	But at my back I always hear / Time's wingèd chariot hurrying near; (21-22) ... I think ... (32)
			Intransitive	
		Relational process	Transitive	
			Intransitive	The grave's a fine and private place, (31)
	Past tense	Material process	Transitive	... and pass our long love's day. (4) Thou by the Indian Ganges' side / Shouldst rubies find: ... (5-6) An age at least to every part, / And the last age should show your heart: (17-18)
			Intransitive	We would sit down, ... (3) My vegetable love should grow / Vaster than empires, and more slow. (11-12) An hundred years should go ... (13)
		Verbalisation process	Transitive	
			Intransitive	... I by the tide / Of Humber would complain. ... (6-7) And you should, if you please, refuse / Till the conversion of the Jews. (9-10)
		Mental process	Transitive	... and think which way (3) ... I would / Love you ten years before the Flood: (7-8)
			Intransitive	... and on thy forehead gaze. (14) Nor would I love at lower rate. (20)
		Relational process	Transitive	Had we but world enough, and time, (1)

			Intransitive	This coyness, Lady, were no crime. (2)
	Future tense	Material process	Transitive	Thy beauty shall no more be found; (25) (passive voice) ... then worms shall try / That long-preserved virginity: ... (27-28) ... yet we will make him run. (46)
			Intransitive	And your quaint honour turn to dust; / And into ashes all my lust. (29-30)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	Nor, in thy marble vault, shall sound / My echoing song: ... (26-27)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	
			Intransitive	To walk, ... (4)
		Verbalisation process	Transitive	... to praise / Thine eyes, ... (13-14) Two hundred to adore each breast; / But thirty thousand to the rest. (15-16)
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	For ... you deserve this state; (19) (ironic) The grave's a fine and private place, (31) (ironic) Now, therefore, while the youthful glue / Sits on thy skin like morning dew, / And while thy willing soul transpires / At every pore with instant fires, (33-36)
			Modalised	... while we may; (37) ... yet we will make him run. (46)
		Negation	With negative word	Thy beauty shall no more be found; / Nor, in thy marble vault, shall sound / My echoing song: ... (25-27) But none, I think, do there embrace. (32) Thus, though we cannot make our sun / Stand still, ... (45-46)

			With negative meaning	But at my back I always hear / Time's wingèd chariot hurrying near; / And yonder all before us lie / Deserts of vast eternity. (21-24) ... then worms shall try / That long-preserved virginity: / And your quaint honour turn to dust; / And into ashes all my lust. (27-30)
		Conditional	Real	
			Hypothetical	Had we but world enough, and time, / This coyness ... were no crime. (1-2) We would sit down, and think which way / To walk, and pass our long love's day. (3-4) Thou by the Indian Ganges' side / Shouldst rubies find: I by the tide / Of Humber would complain. ... (5-7) ... I would / Love you ten years before the Flood: (7-8) And you should, if you please, refuse / Till the conversion of the Jews. (9-10) My vegetable love should grow / Vaster than empires, and more slow. (11-12) An hundred years should go to praise / Thine eyes, and on thy forehead gaze. (13-14) Two hundred to adore each breast; / But thirty thousand to the rest. / An age at least to every part, / And the last age should show your heart: (15-18) Nor would I love at lower rate. (20)
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		Now let us sport us ... / And now, like amorous birds of prey, / Rather at once our time devour, / Than languish in his slow-chapped power. (37-40) Let us roll all our strength, and all / Our sweetness, up into one ball: / And tear our pleasures with rough strife / Thorough the iron grates of life. (41-44)
		Request		
	Exclamation			Lady (2, 19)

Other lexicon pertaining to the speaker's attitude	Nouns	Had we but world enough, and time, (1) This coyness, Lady, were no crime. (2) Thou by the Indian Ganges' side / Shouldst rubies find: ... (5-6) ... I by the tide / Of Humber would complain. ... (6-7) ... I would / Love you ten years before the Flood: (7-8) And you should, if you please, refuse / Till the conversion of the Jews. (9-10) My vegetable love should grow / Vaster than empires, and more slow. (11-12) An hundred years should go to praise / Thine eyes, and on thy forehead gaze. (13-14) Two hundred to adore each breast; (15) But thirty thousand to the rest. (16) An age at least to every part, (17) And the last age should show your heart: (18) Nor would I love at lower rate. (20) But at my back I always hear / Time's wingèd chariot hurrying near; (21-22) And yonder all before us lie / Deserts of vast eternity. (23-24) Thy beauty shall no more be found; (25) Nor, in thy marble vault, shall sound / My echoing song: ... (26-27) ... then worms shall try / That long-preserved virginity: (27-28) And your quaint honour turn to dust; (29) And into ashes all my lust. (30) The grave's a fine and private place, (31) Now, therefore, while the youthful glue / Sits on thy skin like morning dew, (33-34) And while thy willing soul transpires / At every pore with instant fires, (35-36) And now, like amorous birds of prey, (38) Rather at once our time devour, (39) Let us roll all our strength, and all / Our sweetness, up into one ball: (41-42) And tear our pleasures with rough strife / Thorough the iron grates of life. (43-44) Thus, though we cannot make our sun / Stand still, ... (45-46)

	Adjectives	Had we but world enough, and time, (1) We would sit down, and think which way / To walk, and pass our long love's day. (3-4) My vegetable love should grow / Vaster than empires, and more slow. (11-12) Nor would I love at lower rate. (20) But at my back I always hear / Time's wingèd chariot hurrying near; (21-22) And yonder all before us lie / Deserts of vast eternity. (23-24) Nor, in thy marble vault, shall sound / My echoing song: ... (26-27) ... then worms shall try / That long-preserved virginity: (27-28) And your quaint honour turn to dust; (29) And into ashes all my lust. (30) The grave's a fine and private place, (31) Now, therefore, while the youthful glue / Sits on thy skin like morning dew, (33-34) And while thy willing soul transpires / At every pore with instant fires, (35-36) And now, like amorous birds of prey, (38) Than languish in his slow-chapped power. (40) Let us roll all our strength, and all / Our sweetness, up into one ball: (41-42) And tear our pleasures with rough strife / Thorough the iron grates of life. (43-44)
	Adverbs	And you should, if you please, refuse / Till the conversion of the Jews. (9-10) But at my back I always hear / Time's wingèd chariot hurrying near; (21-22) And yonder all before us lie / Deserts of vast eternity. (23-24) Now, therefore, while the youthful glue / Sits on thy skin like morning dew, (33-34) Now let us sport us while we may; (37) And now, like amorous birds of prey, (38) Rather at once our time devour, (39) Thus, though we cannot make our sun / Stand still, yet we will make him run. (45-46)
	Demonstratives	This coyness, Lady, were no crime. (2) For, Lady, you deserve this state; (19) ... then worms shall try / That long-preserved virginity: (27-28)
	Conjunctions	But thirty thousand to the rest. (16) For, Lady, you deserve this state; (19) But at my back I always hear / Time's wingèd chariot hurrying near; (21-22) But none, I think, do there embrace. (32) Thus, though we cannot make our sun / Stand still, yet we will make him run. (46)
Beginning and closure	Beginning	A hypothetical condition of the present situation.

	Closure	A declaration of the future, following a concessive clause.
	From beginning to closure	1. From the past tense to the future tense. 2. From non-existent past, to the negative present and the must-be future. 3. The subject is still "we"; the object from "world" and "time" to "our sun". 4. From relational process to material process.

Table 9: Text analysis of Raleigh's 'The Nymph's Reply to the Shepherd'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	

			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	These pretty pleasures might me move, (3) All these in me no means can move (19)
		The addressee	The subject related to the speaker	To live with thee ... (4) To come to thee ... (20) To live with thee ... (24)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	

			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	
			Before an object	Then these delights my mind might move (23)
		The addressee	Before the subject	... and be thy love. (4) (subject complement) Thy gowns, thy shoes, thy beds of roses, / Thy cap, thy kirtle, and thy posies, / Soon break, soon wither, soon forgotten; / In folly ripe, in reason rotten. (13-16) Thy belt of straw and ivy buds, / Thy coral clasps and amber studs, / All these in me no means can move / To come to thee... (17-20) ... and be thy love. (20) (subject complement) ... and be thy love. (24) (subject complement)
			Before an object	
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Time drives the flocks from field to fold, / When rivers rage, ... (5-6)
			Intransitive	The flowers do fade, and wanton fields / To wayward winter reckoning yields; (9-10) Thy gowns, thy shoes, thy beds of roses, / Thy cap, thy kirtle, and thy posies, / Soon break, soon wither, ... (13-15)
		Verbalisation process	Transitive	
			Intransitive	The rest complains of cares to come. (8)
		Mental process	Transitive	
			Intransitive	Thy belt of straw and ivy buds, / Thy coral clasps and amber studs, / All these in me no means can move (17-19)
		Relational process	Transitive	
			Intransitive	... and rocks grow cold, / And Philomel becometh dumb, (6-7) A honey tongue, a heart of gall, / Is fancy's spring but sorrow's fall. (11-12)

	Past tense	Material process	Transitive	
			Intransitive	But could youth last, and love still breed, (21)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	These pretty pleasures might me move, (3) Then these delights my mind might move (23)
			Intransitive	
		Relational process	Transitive	Had joys no date nor age no need, (22)
			Intransitive	If all the world and love were young, / And truth in every shepherd's tongue, (1-2)
	Future tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	
			Intransitive	To live with thee ... (4) In folly ripe, in reason rotten. (16) To come to thee ... (20) To live with thee... (24)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	... soon forgotten; (15)
			Intransitive	
		Relational process	Transitive	
			Intransitive	... and be thy love. (4) ... and be thy love. (20) ...and be thy love. (24)
Speech acts	Statement	Declaration	Categorical	

			Modalised	These pretty pleasures might me move, / To live with thee and be thy love. (3-4) The flowers do fade, ... (9) Then these delights my mind might move / To live with thee and be thy love. (23-24)
		Negation	With negative word	Thy belt of straw and ivy buds, / Thy coral clasps and amber studs, / All these in me no means can move / To come to thee and be thy love. (17-20)
			With negative meaning	Time drives the flocks from field to fold, / When rivers rage, and rocks grow cold, / And Philomel becometh dumb, / The rest complains of cares to come. (5-8) ... and wanton fields / To wayward winter reckoning yields; / A honey tongue, a heart of gall, / Is fancy's spring but sorrow's fall. (9-12) Thy gowns, thy shoes, thy beds of roses, / Thy cap, thy kirtle, and thy posies, / Soon break, soon wither, soon forgotten; / In folly ripe, in reason rotten. (13-16)
		Conditional	Real	
			Hypothetical	If all the world and love were young, / And truth in every shepherd's tongue, (1-2) But could youth last, and love still breed, / Had joys no date nor age no need, (21-22)
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		
		Request		
	Exclamation			

Other lexicon pertaining to the speaker's attitude	Nouns	If all the world and love were young, (1) And truth in every shepherd's tongue, (2) These pretty pleasures might me move, (3) To live with thee and be thy love. (4) Time drives the flocks from field to fold, (5) The rest complains of cares to come. (8) The flowers do fade, and wanton fields (9) To wayward winter reckoning yields; (10) A honey tongue, a heart of gall, (11) Is fancy's spring but sorrow's fall. (12) In folly ripe, in reason rotten. (16) To come to thee and be thy love. (20) But could youth last, and love still breed, (21) Had joys no date nor age no need, (22) Then these delights my mind might move (23) To live with thee and be thy love. (24)
	Adjectives	If all the world and love were young, (1) And truth in every shepherd's tongue, (2) These pretty pleasures might me move, (3) When rivers rage, and rocks grow cold, (6) And Philomel becometh dumb, (7) The flowers do fade, and wanton fields (9) To wayward winter reckoning yields; (10) A honey tongue, a heart of gall, (11) Is fancy's spring but sorrow's fall. (12) Soon break, soon wither, soon forgotten; (15) In folly ripe, in reason rotten. (16) All these in me no means can move (19)
	Adverbs	Soon break, soon wither, soon forgotten; (15)
	Demonstratives	These pretty pleasures might me move, (3) All these in me no means can move (19) Then these delights my mind might move (23)

	Conjunctions	If all the world and love were young, (1) When rivers rage, and rocks grow cold, (6) But could youth last, and love still breed, (21)
Beginning and closure	Beginning	A conditional clause, 'If all the world and love were young', in the subjunctive mood, suggesting the impossibility of the situation.
	Closure	A paraphrase of the first stanza, ending with the identical infinite phrase, 'To live with thee and be thy love', describing the outcome that the addressee expects.
	From beginning to closure	A strong suggestion of the impossibility of the lasting love from the addressee and therefore the negative reply from the speaker.

Table 10: Text analysis of Shakespeare's 'Farewell, thou art too dear for my possessing'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	For how do I hold thee but by thy granting, (5) Thus have I had thee as a dream doth flatter, (13)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The addressee	The object related to the speaker	Or me, to whom thou gav'st it, else mistaking; (10)
			The object related to both the speaker and the addressee	
			Other object	Thyself thou gav'st, ... (9) And like enough thou knowst thy estimate; (2)
			Intransitive	Farewell, thou art too dear for my possessing, (1)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	

			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	Thyself thou gav'st, thy own worth then not knowing, / Or me, to whom thou gav'st it, else mistaking; (9-10)
			The subject related to both the speaker and the addressee	
			Other subject	The cause of this fair gift in me is wanting (7)
		The addressee	The subject related to the speaker	My bonds in thee are all determinate. (4) For how do I hold thee but by thy granting, (5) Thus have I had thee as a dream doth flatter, / In sleep a king, but waking no such matter. (13-14)
			The subject related to the addressee	The charter of thy worth gives thee releasing; (3) Thyself thou gav'st, ... (9)
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	

			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	My bonds in thee are all determinate. (4) And for that riches where is my deserving? (6) (subject complement) And so my patent back again is swerving. (8)
			Before an object	Farewell, thou art too dear for my possessing, (1)
		The addressee	Before the subject	So thy great gift upon misprision growing / Comes home again, on better judgement making. (11-12)
			Before an object	And like enough thou knowst thy estimate; (2) The charter of thy worth gives thee releasing; (3) For how do I hold thee but by thy granting, (5) ... thy own worth then not knowing, (9)
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	The charter of thy worth gives thee releasing; (3) For how do I hold thee ... (5)
			Intransitive	So thy great gift ... / Comes home again ... (11-12)
		Verbalisation process	Transitive	And like enough thou knowst thy estimate; (2)
			Intransitive	... as a dream doth flatter, (13)
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	Thus have I had thee ... (13)

			Intransitive	Farewell, thou art too dear ... (1) My bonds in thee are all determinate. (4) And for that riches where is my deserving? (6) The cause of this fair gift in me is wanting (7) And so my patent back again is swerving. (8)
	Past tense	Material process	Transitive	Thyself thou gav'st, ... (9) Or me, to whom thou gav'st it, ... (10)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	... on better judgement making. (12)
			Intransitive	... upon misprision growing (11) In sleep a king, but waking no such matter. (13-14)
		Verbalisation process	Transitive	... thy own worth then not knowing, (9)
			Intransitive	... but by thy granting, (5) ... else mistaking; (10)
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	... for my possessing, (1)

Speech acts	Statement	Declaration	Categorical	... thou art too dear for my possessing, (1) And like enough thou knowst thy estimate; (2) The charter of thy worth gives thee releasing; (3) My bonds in thee are all determinate. (4)
			Modalised	Thus have I had thee as a dream doth flatter, (13)
		Negation	With negative word	Thyself thou gav'st, thy own worth then not knowing, (9) In sleep a king, but waking no such matter. (14)
			With negative meaning	The cause of this fair gift in me is wanting (7) And so my patent back again is swerving. (8) Or me, to whom thou gav'st it, else mistaking; (10) So thy great gift upon misprision growing / Comes home again, on better judgement making. (11-12)
		Conditional	Real	
			Hypothetical	
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		For how do I hold thee but by thy granting, / And for that riches where is my deserving? (5-6)
	Directive	Order		
		Invitation		
		Request		
	Exclamation			Farewell (1)
Other lexicon pertaining to the speaker's attitude	Nouns			Farewell, thou art too dear for my possessing, (1) And like enough thou knowst thy estimate; (2) The charter of thy worth gives thee releasing; (3) My bonds in thee are all determinate. (4) For how do I hold thee but by thy granting, (5) And for that riches where is my deserving? (6) The cause of this fair gift in me is wanting (7) And so my patent back again is swerving. (8) Thyself thou gav'st, thy own worth then not knowing, (9) So thy great gift upon misprision growing / Comes home again, on better judgement making. (11-12) Thus have I had thee as a dream doth flatter, / In sleep a king, but waking no such matter. (13-14)

	Adjectives	Farewell, thou art too dear for my possessing, (1) My bonds in thee are all determinate. (4) The cause of this fair gift in me is wanting (7) Thyself thou gav'st, thy own worth then not knowing, (9) Or me, to whom thou gav'st it, else mistaking; (10) So thy great gift upon misprision growing / Comes home again, on better judgement making. (11-12)
	Adverbs	Farewell, thou art too dear for my possessing, (1) And like enough thou knowst thy estimate; (2) My bonds in thee are all determinate. (4) And so my patent back again is swerving. (8) Or me, to whom thou gav'st it, else mistaking; (10) So thy great gift upon misprision growing / Comes home again, on better judgement making. (11-12) Thus have I had thee as a dream doth flatter, / In sleep a king, but waking no such matter. (13-14)
	Demonstratives	And for that riches where is my deserving? (6) The cause of this fair gift in me is wanting (7)
	Conjunctions	And so my patent back again is swerving. (8) So thy great gift upon misprision growing / Comes home again, on better judgement making. (11-12) Thus have I had thee as a dream doth flatter, / In sleep a king, but waking no such matter. (13-14)
Beginning and closure	Beginning	The speaker bids the addressee farewell, followed by a description of the addressee as a reason to say goodbye.
	Closure	The speaker uses the comparisons to describe both the speaker and the addressee, to indicate the distance between them.
	From beginning to closure	Repetition of the description of the relationship between the speaker and the addressee.

Table 11: Text analysis of Shakespeare's 'My mistress' eyes are nothing like the sun'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	I love to hear her speak, ... (9)
			The object related to both the speaker and the addressee	
			Other object	I have seen roses damasked, red and white, (5) But no such roses see I in her cheeks; (6) ... yet well I know / That music hath a far more pleasing sound. (9-10) I grant I never saw a goddess go; (11) And yet, by heaven, I think my love as rare / As any she belied with false compare. (13-14)
			Intransitive	
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	

			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	My mistress when she walks treads on the ground. (12) And yet, by heaven, I think my love as rare / As any she belied with false compare. (13-14)
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	

		The third party	The subject related to the speaker	I love to hear her speak, ... (9)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	My mistress' eyes are nothing like the sun; (1) My mistress when she walks treads on the ground. (12)
			Before an object	And yet, by heaven, I think my love as rare / As any she belied with false compare. (13-14) And in some perfumes is there more delight / Than in the breath that from my mistress reeks. (7-8)
		The addressee	Before the subject	
			Before an object	
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	If snow be white, why then her breasts are dun; (3)
			Before an object	Coral is far more red than her lips' red; (2) If hairs be wires, black wires grow on her head; (4) But no such roses see I in her cheeks; (6)
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	
			Intransitive	...black wires grow on her head; (4) My mistress when she walks treads on the ground. (12)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	I have seen roses damasked, red and white, (5) But no such roses see I in her cheeks; (6) ...yet well I know ... (9) I grant... (11) And yet, by heaven, I think my love as rare (13)

			Intransitive	... that from my mistress reeks. (8) I love ... (9)
		Relational process	Transitive	That music hath a far more pleasing sound. (10)
			Intransitive	My mistress' eyes are nothing like the sun; (1) Coral is far more red than her lips' red; (2) If snow be white, why then her breasts are dun; (3) If hairs be wires, ... (4) And in some perfumes is there more delight / Than in the breath ... (7-8)
	Past tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	I never saw ... (11)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	... to hear ... (9)
			Intransitive	...her speak, ... (9)
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	
			Intransitive	...a goddess go; (11)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	As any she belied with false compare. (14)
		Relational process	Transitive	
			Intransitive	

Speech acts	Statement	Declaration	Categorical	I love to hear her speak, ... (9) And yet, ... I think my love as rare / As any she belied with false compare. (13-14)
			Modalised	I have seen roses damasked, red and white, (5)
		Negation	With negative word	My mistress' eyes are nothing like the sun; (1) But no such roses see I in her cheeks; (6) I grant I never saw a goddess go; (11)
			With negative meaning	Coral is far more red than her lips' red; (2) ...then her breasts are dun; (3) ... black wires grow on her head; (4) And in some perfumes is there more delight / Than in the breath that from my mistress reeks. (7-8) ...yet well I know / That music hath a far more pleasing sound. (9-10) My mistress when she walks treads on the ground. (12)
		Conditional	Real	
			Hypothetical	If snow be white, ... (3) If hairs be wires, ... (4)
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		
		Request		
	Exclamation			why (3) by heaven (13)
Other lexicon pertaining to the speaker's attitude	Nouns			My mistress' eyes are nothing like the sun; (1) Coral is far more red than her lips' red; (2) If snow be white, why then her breasts are dun; (3) If hairs be wires, black wires grow on her head; (4) I have seen roses damasked, red and white, (5) But no such roses see I in her cheeks; (6) And in some perfumes is there more delight (7) That music hath a far more pleasing sound. (10) I grant I never saw a goddess go; (11) As any she belied with false compare. (14)

	Adjectives	If snow be white, why then her breasts are dun; (3) I have seen roses damasked, red and white, (5) But no such roses see I in her cheeks, (6) And in some perfumes is there more delight (7) That music hath a far more pleasing sound. (10) And yet, by heaven, I think my love as rare (13) As any she belied with false compare. (14)
	Adverbs	Coral is far more red than her lips' red; (2) ...yet well I know / That music hath a far more pleasing sound. (9-10) I grant I never saw a goddess go; (11) And yet, by heaven, I think my love as rare (13)
	Demonstratives	
	Conjunctions	
Beginning and closure	Beginning	A negative comparison of the speaker's mistress.
	Closure	A paradox of the false comparison and the speaker's love.
	From beginning to closure	From the negative comparison to the (false) justification of such negativity.

Table 12: Text analysis of Shakespeare's 'Shall I compare thee to a summer's day?'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	Shall I compare thee to a summer's day? (1)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	Thou art more lovely and more temperate: (2) Nor lose possession of that fair thou ow'st, (10) ... thou wander'st in his shade (11) When in eternal lines to time thou grow'st: (12)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	

			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	Shall I compare thee to a summer's day? (1)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	... and this gives life to thee. (14)[1]
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	

[1] The subject 'this' can be considered as 'this sonnet' and can be related to the speaker.

			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	
			Before an object	
		The addressee	Before the subject	But thy eternal summer shall not fade, (9)
			Before an object	
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	And often is his gold complexion dimmed; (6)
			Before an object	Nor shall death brag thou wander'st in his shade (11)
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Rough winds do shake the darling buds of May, (3) ... thou ow'st, (10) ... and this gives life to thee. (14) And often is his gold complexion dimmed; (6) (passive voice)
			Intransitive	Sometime too hot the eye of heaven shines, (5) And every fair from fair sometime declines, (7) ... thou wander'st in his shade (11) When in eternal lines to time thou grow'st: (12) So long as men can breathe ... (13) So long lives this, ... (14)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	...or eyes can see, (13)
		Relational process	Transitive	And summer's lease hath all too short a date: (4)
			Intransitive	Thou art more lovely and more temperate: (2)

	Past tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	
			Intransitive	But thy eternal summer shall not fade, (9)
		Verbalisation process	Transitive	Nor shall death brag ... (11)
			Intransitive	
		Mental process	Transitive	Shall I compare thee to a summer's day? (1)
			Intransitive	
		Relational process	Transitive	Nor lose possession of that fair ... (10)
			Intransitive	
	Infinitive / Participle	Material process	Transitive	By chance, or nature's changing course, untrimmed; (8)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	Thou art more lovely and more temperate: (2) ...thou ow'st, (10) When in eternal lines to time thou grow'st: (12) So long lives this, and this gives life to thee. (14)
			Modalised	Rough winds do shake the darling buds of May, (3)
		Negation	With negative word	But thy eternal summer shall not fade, / Nor lose possession of that fair ... (9-10) Nor shall death brag ... (11)

			With negative meaning	And summer's lease hath all too short a date: (4) Sometime too hot the eye of heaven shines, (5) And often is his gold complexion dimmed; (6) And every fair from fair sometime declines, / By chance, or nature's changing course, untrimmed: (7-8) ... thou wander'st in his shade (11)
		Conditional	Real	So long as men can breathe or eyes can see, (13)
			Hypothetical	
	Question	Expecting an answer		
		Self-meditation		Shall I compare thee to a summer's day? (1)
		Rhetorical question		
	Directive	Order		
		Invitation		
		Request		
	Exclamation			
Other lexicon pertaining to the speaker's attitude	Nouns			Shall I compare thee to a summer's day? (1) Rough winds do shake the darling buds of May, (3) And summer's lease hath all too short a date: (4) Sometime too hot the eye of heaven shines, (5) And often is his gold complexion dimmed; (6) And every fair from fair sometime declines, (7) By chance, or nature's changing course, untrimmed: (8) But thy eternal summer shall not fade, (9) Nor lose possession of that fair thou ow'st, (10) Nor shall death brag thou wander'st in his shade (11) When in eternal lines to time thou grow'st: (12) ... or eyes can see, (13) ... and this gives life to thee. (14)

	Adjectives	Thou art more lovely and more temperate: (2) Rough winds do shake the darling buds of May, (3) And summer's lease hath all too short a date: (4) And often is his gold complexion dimmed; (6) And every fair from fair sometime declines, (7) ... or nature's changing course, untrimmed: (8) But thy eternal summer shall not fade, (9) When in eternal lines to time thou grow'st: (12)
	Adverbs	Thou art more lovely and more temperate: (2) And summer's lease hath all too short a date: (4) Sometime too hot the eye of heaven shines, (5) And often is his gold complexion dimmed; (6) And every fair from fair sometime declines, (7) So long lives this ... (14)
	Demonstratives	Nor lose possession of that fair thou ow'st, (10) So long lives this, and this gives life to thee. (14)
	Conjunctions	But thy eternal summer shall not fade, (9) When in eternal lines to time thou grow'st: (12) So long as men can breathe ... (13)
Beginning and closure	Beginning	The speaker's tentative question about the comparison of the addressee.
	Closure	The speaker's confirmation of the eternity of "this" and "thee"
	From beginning to closure	1. The speaker has reached a positive but modified conclusion. 2. The speaker does not actually ask for an answer from the addressee.

Table 13: Text analysis of Sidney's 'What, have I thus betrayed my liberty?'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	Go to, / Unkind, I love you not—: (12-13)
			The object related to both the speaker and the addressee	
			Other object	What, have I thus betrayed my liberty? (1) Or want I sense to feel my misery? (5) ... though daily help I crave, (7) I may, I must, I can, I will, I do / Leave following that, which it is gain to miss. (10-11)
			Intransitive	... or am I born a slave, (3)
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	

			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	... Soft, but here she comes. ... (12)
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	Go to, / Unkind, I love you not—: (12-13)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	Let her go. ... (12)
			The subject related to the addressee	

			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	
			Before an object	What, have I thus betrayed my liberty? (1) Can those black beams such burning marks engrave / In my free side? ... (2-3) Or want I sense to feel my misery? (5) ... that eye / Doth make my heart give to my tongue the lie. (13-14)
		The addressee	Before the subject	
			Before an object	
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		O me (13)
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Can those black beams such burning marks engrave / In my free side? ... (2-3) Let her ... (12) O me, that eye / Doth make my heart give to my tongue the lie. (13-14)
			Intransitive	Virtue, awake: ... (9) ... go. Soft, but here she comes. Go to, (12)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	What, have I thus betrayed my liberty? (1) Or want I sense ... (5) ... though daily help I crave, ... (7) I may, I must, I can, I will, I do / Leave ... (10-11) Unkind, I love you not—: ... (13)
			Intransitive	Or spirit, disdain of such disdain ... (6)
		Relational process	Transitive	Who for long faith, ... / May get no alms, but scorn of beggary? (7-8)

			Intransitive	... or am I born a slave, / Whose neck becomes such yoke of tyranny? (3-4) ... beauty but beauty is;. (9) ... which it is gain... (11)
	Past tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	... to feel my misery? (5) ... following that, ... (11)
			Intransitive	... to miss. (11)
		Relational process	Transitive	...to have, (6)
			Intransitive	
Speech acts	Statement	Declaration	Categorical	... which it is gain to miss. (11) ... but here she comes. ... (12)
			Modalised	I may, I must, I can, I will, I do / Leave following that, ... (10) ... that eye / Doth make my heart give to my tongue the lie. (13-14)
		Negation	With negative word	... I love you not—: ... (13)

			With negative meaning	... beauty but beauty is; (9)
		Conditional	Real	
			Hypothetical	
	Question	Expecting an answer		
		Self-meditation		... have I thus betrayed my liberty? (1) Can those black beams such burning marks engrave / In my free side? or am I born a slave, / Whose neck becomes such yoke of tyranny? (2-4) Or want I sense to feel my misery? / Or spirit, disdain of such disdain to have, / Who for long faith, though daily help I crave, / May get no alms, but scorn of beggary? (5-8)
		Rhetorical question		
	Directive	Order		Virtue, awake: ... (9) Let her go. ... (12) Soft (12) ... Go to, / Unkind, ... (12-13)
		Invitation		
		Request		
	Exclamation			What, (1) O me, (13)
Other lexicon pertaining to the speaker's attitude	Nouns			What, have I thus betrayed my liberty? (1) Can those black beams such burning marks engrave (2) In my free side? or am I born a slave, (3) Whose neck becomes such yoke of tyranny? (4) Or want I sense to feel my misery? (5) Or spirit, disdain of such disdain to have, (6) Who for long faith, though daily help I crave, (7) May get no alms, but scorn of beggary? (8) Virtue, awake: beauty but beauty is; (9) Leave following that, which it is gain to miss. (11) ... O me, that eye (13) Doth make my heart give to my tongue the lie. (14)

	Adjectives	Can those black beams such burning marks engrave (2) In my free side? or am I born a slave, (3) Who for long faith, though daily help I crave, (7) Unkind, I love you not—: ... (13)
	Adverbs	What, have I thus betrayed my liberty? (1)
	Demonstratives	Can those black beams such burning marks engrave / In my free side? ... (2-3) Leave following that, which it is gain to miss. (11) ... O me, that eye / Doth make my heart give to my tongue the lie. (13-14)
	Conjunctions	... Soft, but here she comes. ... (12)
Beginning and closure	Beginning	An exclamative question.
	Closure	An exclamative emphatic sentence.
	From beginning to closure	1. The speaker's self-inquiry becomes self-assurance. 2. The speaker's question becomes statement. 3. The present perfect becomes the present tense.

Table 14: Text analysis of Sidney's 'Your words, my friend, right healthful caustics, blame'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	That Plato I read for nought (5) ... that to my birth I owe / Nobler desires ... (6-7)
			Intransitive	
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	Sure you say well; ... (12)
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	

			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	... now tell me this, (13)
			The subject related to both the speaker and the addressee	
			Other subject	For since mad March great promise made of me, (9)
		The addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	

			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	That mine own writings like bad servants show, / My wits, quick in vain thoughts, in virtue lame; (3-4) What can be hoped my harvest time will be? (11)
			Before an object	Your words, my friend, right healthful caustics, blame / My young mind marred, ... (1-2) ... that to my birth I owe / Nobler desires ... (6-7) If now the May of my years much decline, (10)
		The addressee	Before the subject	Your words, my friend, right healthful caustics, blame / My young mind marred, ... (1-2) ... your wisdom's golden mine / Dig deep with learning's spade; ... (12-13)
			Before an object	
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		Your words, my friend, right healthful caustics, blame (1)
Function of verbs	Present tense	Material process	Transitive	... but if he tame / Such coltish gyres; ... (5-6) ... lest else that friendly foe, / Great expectation, wear a train of shame. (8)
			Intransitive	...whom love doth windlass so (2) That mine own writings like bad servants show, / My wits, quick in vain thoughts, in virtue lame; (3-4) If now the May of my years much decline, (10) ... your wisdom's golden mine / Dig deep with learning's spade; ... (12-13)
		Verbalisation process	Transitive	Your words, my friend, right healthful caustics, blame (1) ...now tell me this, (13)
			Intransitive	Sure you say well; ... (12)
		Mental process	Transitive	That Plato I read for nought, ... (5) What can be hoped ... (11) (passive voice)
			Intransitive	

		Relational process	Transitive	... that to my birth I owe / Nobler desires, ... (6-7) Hath this world aught so fair ... (14)
			Intransitive	... as Stella is? (14)
	Past tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	For since mad March great promise made of me, (9)
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	... my harvest time will be? (11)
	Future tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	My young mind marred, ... (2)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	Sure you say well; your wisdom's golden mine / Dig deep with learning's spade (12-13)
			Modalised	... whom love doth windlass so (2)
		Negation	With negative word	That Plato I read for nought, ... (5)

			With negative meaning	Your words, my friend, right healthful caustics, blame / My young mind marred, ... (1-2) That mine own writings like bad servants show, / My wits, quick in vain thoughts, in virtue lame; (3-4) ... that to my birth I owe / Nobler desires, ... (6-7) For since mad March great promise made of me, (9)
		Conditional	Real	
			Hypothetical	... but if he tame / Such coltish gyres; ... (5-6) ... lest else that friendly foe, / Great expectation, wear a train of shame. (7-8) If now the May of my years much decline, (10)
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		What can be hoped my harvest time will be? (11) Hath this world aught so fair as Stella is? (14)
	Directive	Order		
		Invitation		
		Request		...now tell me this, (13)
	Exclamation			
Other lexicon pertaining to the speaker's attitude	Nouns			Your words, my friend, right healthful caustics, blame / My young mind marred, whom love doth windlass so (1-2) That mine own writings like bad servants show, / My wits, quick in vain thoughts, in virtue lame; (3-4) That Plato I read for nought, but if he tame / Such coltish gyres; that to my birth I owe / Nobler desires, lest else that friendly foe / Great expectation, wear a train of shame (5-8) For since mad March great promise made of me, (9) If now the May of my years much decline, (10) What can be hoped my harvest time will be? (11) Sure you say well; your wisdom's golden mine (12) Hath this world aught so fair as Stella is? (14)

	Adjectives	Your words, my friend, right healthful caustics, blame / My young mind marred, whom love doth windlass so (1-2) That mine own writings like bad servants show, / My wits, quick in vain thoughts, in virtue lame; (3-4) Such coltish gyres; (6) ... that to my birth I owe / Nobler desires, lest else that friendly foe / Great expectation, wear a train of shame (6-8) For since mad March great promise made of me (9) Sure you say well; your wisdom's golden mine / Dig deep with learning's spade; now tell me this (12-13) Hath this world aught so fair as Stella is? (14)
	Adverbs	If now the May of my years much decline (10) Sure you say well; your wisdom's golden mine (12) Dig deep with learning's spade; now tell me this (13)
	Demonstratives	... lest else that friendly foe, / Great expectation, wear a train of shame. (7-8) ... now tell me this, (13)
	Conjunctions	That Plato I read for nought, but if he tame (5) If now the May of my years much decline, (10)
Beginning and closure	Beginning	The speaker apparently agrees with the addressee
	Closure	The speaker questions the addressee, by considering Stella
	From beginning to closure	The speaker suggests actual response at the end

Table 15: Text analysis of Spenser's 'One day I wrote her name upon the strand'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	One day I wrote her name upon the strand (1) again I wrote it with a second hand, (3)
			The object related to both the speaker and the addressee	
			Other object	Not so, (quod I) let baser things devise (9)
			Intransitive	For I myself shall like to this decay, (7)[1]
		The addressee	The object related to the speaker	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	to die in dust, but you shall live by fame: (10)[2]
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	

[1] Here the "I" is addressed by the third party, "she".
[2] Here the "you" is addressed to the third party, "she".

			The object related to both the speaker and the addressee	
			Other object	Vain man, said she, that doest in vain assay, (5)
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	

			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	my verse your virtues rare shall eternise, (11) and eke my name be wiped out likewise. (8)[3]
			Before an object	but came the tide, and made my pains his pray. (4)
		The addressee	Before the subject	
			Before an object	my verse your virtues rare shall eternise, (11)[4] and in the heavens write your glorious name, (12)[5]
		Both the speaker and the addressee	Before the subject	our love shall live, and later life renew. (14)[6]
			Before an object	
		The third party	Before the subject	
			Before an object	One day I wrote her name upon the strand, (1) but came the tide, and made my pains his pray. (4)
	Vocative	Nominative		
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	Vain man ... that doest in vain assay, (5) Not so, ... let baser things devise (9)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	

[3] Here the "my" is addressed by the third party, "she".
[4] Here the "your" refers to the third party, "she".
[5] Here the "your" refers to the third party, "she".
[6] Here the "our" refers to the speaker and the third party, "she".

	Past tense	Material process	Transitive	One day I wrote her name upon the strand, (1) ... and washed it away: (2) again I wrote it with a second hand, (3) ... and made my pains his pray. (4)
			Intransitive	but came the waves ... (2) but came the tide, ... (4)
		Verbalisation process	Transitive	said she (5) (quod I) (9)
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	and eke my name be wiped out likewise. (8) (passive voice) my verse your virtues rare shall eternise, (11) and in the heavens write your glorious name, (12) Where whenas death shall all the world subdue, (13) ...and later life renew. (14)
			Intransitive	... but you shall live by fame: (10) our love shall live, ... (14)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	for I myself shall like ... (7)
		Relational process	Transitive	
			Intransitive	
	Infinitive / Participle	Material process	Transitive	a mortal thing so to immortalise, (6)
			Intransitive	... to this decay (7) to die in dust... (10)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	

		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	One day I wrote her name upon the strand, (1) again I wrote it with a second hand, (3) said she, (5) (quod I) (9)
			Modalised	... but you shall live by fame: (9-10) my verse your virtues rare shall eternise, / and in the heavens write your glorious name, (11-12) our love shall live, and later life renew. (14)
		Negation	With negative word	Not so, ... (9)
			With negative meaning	but came the waves and washed it away: (2) but came the tide, and made my pains his pray. (4) Vain man, ... that doest in vain assay, (5) a mortal thing so to immortalise, (6) for I myself shall like to this decay, / and eke my name be wiped out likewise. (8) Where whenas death shall all the world subdue, (13)
		Conditional	Real	
			Hypothetical	
	Question	Expecting an answer		
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		... let baser things devise / to die in dust, (9-10)
		Request		
	Exclamation			
Other lexicon pertaining to the speaker's attitude	Nouns			One day I wrote her name upon the strand, (1) but came the tide, and made my pains his pray. (4) for I myself shall like to this decay, (7) and eke my name be wiped out likewise. (8) to die in dust, but you shall live by fame: (10) my verse your virtues rare shall eternise, (11) and in the heavens write your glorious name, (12) our love shall live, and later life renew. (14)

	Adjectives	Vain man, said she, that doest in vain assay, (5) a mortal thing so to immortalise, (6) Not so, (quod I) let baser things devise (9) my verse your virtues rare shall eternise, (11) and in the heavens write your glorious name, (12) our love shall live, and later life renew. (14)
	Adverbs	
	Demonstratives	for I myself shall like to this decay, (7)
	Conjunctions	
Beginning and closure	Beginning	A narrative in the past tense.
	Closure	A description in the speaker's quoted speech about the future.
	From beginning to closure	1. From the past tense to the future tense. 2. From "one day" to "later life". 3. From "her name" to "our love".

Table 16: Text analysis of Spenser's 'Sweet warrior when shall I have peace with you?'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	Sweet warrior when shall I have peace with you? (1) which I no longer can endure to sue, / ne your incessant battry more to bear: (3-4)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	that wonder is how I should live a jot, (6)
		The addressee	The object related to the speaker	Yet shoot ye sharply still, and spare me not, (9)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	

			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	Yet shoot ye sharply still, and spare me not, (9) Make peace therefore, and grant me timely grace, (13)
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	Sweet warrior when shall I have peace with you? (1)
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		Both the speaker and the addressee	The subject related to the speaker	
			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	ye cruel one, what glory can be got, / In slaying him that would live gladly yours? (11-12)
			The subject related to both the speaker and the addressee	

			Other subject	
	Possessive	The speaker	Before the subject	So weak my powers, so sore my wounds appear (5) that all my wounds will heal in little space. (14)
			Before an object	that wonder is how I should live a jot / seeing my heart through launched every where / with thousand arrows, which your eyes have shot: (6-8)
		The addressee	Before the subject	seeing my heart through launched every where / with thousand arrows, which your eyes have shot: (7-8)
			Before an object	which I no longer can endure to sue, / ne your incessant battry more to bear: (3-4) ... what glory can be got, / in slaying him that would live gladly yours? (11-12)
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		ye cruel one (11)
		Accusative		
		Possessive		
Function of verbs	Present tense	Material process	Transitive	... which your eyes have shot (8) Yet shoot ye sharply still, and spare me not, (9) Make peace therefore, and grant me timely grace (13)
			Intransitive	So weak my powers, so sore my wounds appear, (5)
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	which I no longer can endure ... (3) ... what glory can be got, (11) (passive voice)
			Intransitive	but glory think ... (10)
		Relational process	Transitive	
			Intransitive	High time it is ... (2) that wonder is ... (6)
	Past tense	Material process	Transitive	... this war now ended were (2) (passive voice)
			Intransitive	... how I should live a jot, (6) ... that would live gladly yours? (12)
		Verbalisation process	Transitive	
			Intransitive	

		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	that all my wounds will heal in little space. (14)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	Sweet warrior when shall I have peace with you? (1)
			Intransitive	
	Infinitive / Participle	Material process	Transitive	... to sue, / ne your incessant battry more to bear: (3-4) ... through launched every where / with thousand arrows... (7-8) ... to make these cruel stours. (10) in slaying him... (12)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	seeing my heart ... (7)
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	High time it is, ... (2) that wonder is ... (6) seeing my heart through launched every where (7) Yet shoot ye sharply still, ... (9)
			Modalised	with thousand arrows, which your eyes have shot: (8) that all my wounds will heal in little space. (14)
		Negation	With negative word	which I no longer can endure to sue, / ne your incessant battry more to bear: (3-4) ... and spare me not, (9)
			With negative meaning	So weak my powers, so sore my wounds appear, (5) but glory think to make these cruel stours. (10)

		Conditional	Real	
			Hypothetical	... this war now ended were: (2) ... how I should live a jot, (6) ... that would live gladly yours (12)
	Question	Expecting an answer		... when shall I have peace with you? (1)
		Self-meditation		
		Rhetorical question		... what glory can be got, / In slaying him ... ? (11-12)
	Directive	Order		
		Invitation		
		Request		Make peace therefore, and grant me timely grace, (13)
	Exclamation			Sweet warrior (1) ye cruel one (11)
Other lexicon pertaining to the speaker's attitude	Nouns			Sweet warrior when shall I have peace with you? (1) High time it is, this war now ended were: (2) ne your incessant battry more to bear: (4) So weak my powers, so sore my wounds appear, (5) that wonder is how I should live a jot, (6) seeing my heart through launched every where (7) with thousand arrows, which your eyes have shot: (8) but glory think to make these cruel stours. (10) ye cruel one, what glory can be got, (11) Make peace therefore, and grant me timely grace, (13) that all my wounds will heal in little space. (14)
	Adjectives			Sweet warrior when shall I have peace with you? (1) High time it is, this war now ended were: (2) ne your incessant battry more to bear: (4) So weak my powers, so sore my wounds appear, (5) seeing my heart through launched every where (7) with thousand arrows, which your eyes have shot: (8) but glory think to make these cruel stours. (10) ye cruel one, what glory can be got, (11) Make peace therefore, and grant me timely grace, (13) that all my wounds will heal in little space. (14)

	Adverbs	High time it is, this war now ended were: (2) So weak my powers, so sore my wounds appear, (5) seeing my heart through launched every where (7) Yet shoot ye sharply still, and spare me not, (9) in slaying him that would live gladly yours? (12) Make peace therefore, and grant me timely grace, (13)
	Demonstratives	High time it is, this war now ended were: (2) but glory think to make these cruel stours. (10)
	Conjunctions	Yet shoot ye sharply still, and spare me not, (9) but glory think to make these cruel stours .(10)
Beginning and closure	Beginning	A vocative and a question in the future tense.
	Closure	Two imperative clauses and a result in the future tense.
	From beginning to closure	1. From what the speaker shall do to what will happen to the speaker. 2. From the speaker's need of peace to the asking the addressee for the peace.

Table 17: Text analysis of Wyatt's 'And wilt thou leave me thus?'

Positioning of personal pronouns and possessives	Nominative	The speaker	The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The addressee	The object related to the speaker	And wilt thou leave me thus? (1) And wilt thou leave me thus? (5) And wilt thou leave me thus (7) And wilt thou leave me thus (13) And wilt thou leave me thus? (17) And wilt thou leave me thus (19) And wilt thou leave me thus? (23)
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		Both the speaker and the addressee	The object related to the speaker	
			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
		The third party	The object related to the speaker	

			The object related to the addressee	
			The object related to both the speaker and the addressee	
			Other object	
			Intransitive	
	Accusative	The speaker	The subject related to the speaker	
			The subject related to the addressee	And wilt thou leave me thus? (1) And wilt thou leave me thus? (5) And wilt thou leave me thus (7) And is thy heart so strong / As for to leave me thus? (10-11) And wilt thou leave me thus (13) And wilt thou leave me thus? (17) And wilt thou leave me thus (19) And wilt thou leave me thus? (23)
			The subject related to both the speaker and the addressee	
			Other subject	
		The addressee	The subject related to the speaker	And wilt thou leave me thus / That hath given thee my heart / Never for to depart, / Nother for pain nor smart? (13-16) And wilt thou leave me thus / That hath loved thee so long / In wealth and woe among? (7-9)
			The subject related to the addressee	Say nay, say nay, for shame, / To save thee from the blame / Of all my grief and grame. (2-4)
			The subject related to both the speaker and the addressee	
			Other subject	And wilt thou leave me thus / And have no more pity / Of him that loveth thee? (19-21)
		Both the speaker and the addressee	The subject related to the speaker	

			The subject related to the addressee	
			The subject related to both the speaker and the addressee	
			Other subject	
		The third party	The subject related to the speaker	
			The subject related to the addressee	And wilt thou leave me thus / And have no more pity / Of him that loveth thee? (19-21)
			The subject related to both the speaker and the addressee	
			Other subject	
	Possessive	The speaker	Before the subject	
			Before an object	And wilt thou leave me thus / That hath given thee my heart / Never for to depart, / Nother for pain nor smart? (13-16) Say nay, say nay, for shame, / To save thee from the blame / Of all my grief and grame. (2-4)
		The addressee	Before the subject	And is thy heart so strong / As for to leave me thus? (10-11)
			Before an object	
		Both the speaker and the addressee	Before the subject	
			Before an object	
		The third party	Before the subject	
			Before an object	
	Vocative	Nominative		
		Accusative		
		Possessive		Helas, thy cruelty! (22)
Function of verbs	Present tense	Material process	Transitive	That hath given thee my heart (14)
			Intransitive	

		Verbalisation process	Transitive	Say nay, say nay, for shame, (2) Say nay, say nay. (6) Say nay, say nay. (12) Say nay, say nay. (18) Say nay, say nay! (24)
			Intransitive	
		Mental process	Transitive	That hath loved thee so long / In wealth and woe among? (8-9) Of him that loveth thee? (21)
			Intransitive	
		Relational process	Transitive	
			Intransitive	And is thy heart so strong (10)
	Past tense	Material process	Transitive	
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
	Future tense	Material process	Transitive	And wilt thou leave me thus? (1) And wilt thou leave me thus? (5) And wilt thou leave me thus (7) And wilt thou leave me thus (13) And wilt thou leave me thus? (17) And wilt thou leave me thus (19) And wilt thou leave me thus? (23)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	And have no more pity (20)
			Intransitive	

	Infinitive / Participle	Material process	Transitive	To save thee from the blame / Of all my grief and grame. (3-4) As for to leave me thus? (11) Never for to depart, / Nother for pain nor smart? (15-16)
			Intransitive	
		Verbalisation process	Transitive	
			Intransitive	
		Mental process	Transitive	
			Intransitive	
		Relational process	Transitive	
			Intransitive	
Speech acts	Statement	Declaration	Categorical	
			Modalised	That hath loved thee so long / In wealth and woe among? (7-9) That hath given thee my heart (14)
		Negation	With negative word	Never for to depart, / Nother for pain nor smart? (15-16)
			With negative meaning	
		Conditional	Real	
			Hypothetical	
	Question	Expecting an answer		And wilt thou leave me thus? (1) And wilt thou leave me thus? (5) And wilt thou leave me thus (7) And is thy heart so strong / As for to leave me thus? (10-11) And wilt thou leave me thus (13) And wilt thou leave me thus? (17) And wilt thou leave me thus / And have no more pity / Of him that loveth thee? (19-21) And wilt thou leave me thus? (23)
		Self-meditation		
		Rhetorical question		
	Directive	Order		
		Invitation		

		Request	Say nay, say nay, for shame, / To save thee from the blame / Of all my grief and grame. (2-4) Say nay, say nay. (6) Say nay, say nay. (12) Say nay, say nay. (18) Say nay, say nay! (24)
	Exclamation		Helas, thy cruelty! (22)
Other lexicon pertaining to the speaker's attitude	Nouns		Say nay, say nay, for shame, (2) To save thee from the blame (3) Of all my grief and grame. (4) In wealth and woe among? (9) That hath given thee my heart (14) Nother for pain nor smart? (16) And have no more pity (20) Helas, thy cruelty! (22)
	Adjectives		And wilt thou leave me thus / That hath loved thee so long / In wealth and woe among? (7-9) And is thy heart so strong (10)
	Adverbs		And wilt thou leave me thus? (1, 5, 7, 13, 17, 23) That hath loved thee so long / In wealth and woe among? (8-9) And is thy heart so strong / As for to leave me thus? (10-11) Never for to depart (15) And wilt thou leave me thus / And have no more pity / Of him that loveth thee? (19-21)
	Demonstratives		
	Conjunctions		And wilt thou leave me thus? (1, 5, 7, 13, 17, 23) And is thy heart so strong (10) And wilt thou leave me thus / And have no more pity / Of him that loveth thee? (19-21)
Beginning and closure	Beginning		A question, followed by an imperative clause to request a negative answer.
	Closure		1. Repetition of the question, followed by a shortened imperative clause. 2. Repetition of the last two lines of every stanza (with variation in stanza 2).
	From beginning to closure		1. From the speaker's question to the speaker's request. 2. From the addressee's 'doing' to the addressee's 'saying'. 3. From the future to the present. 4. The anxiety is never relieved.